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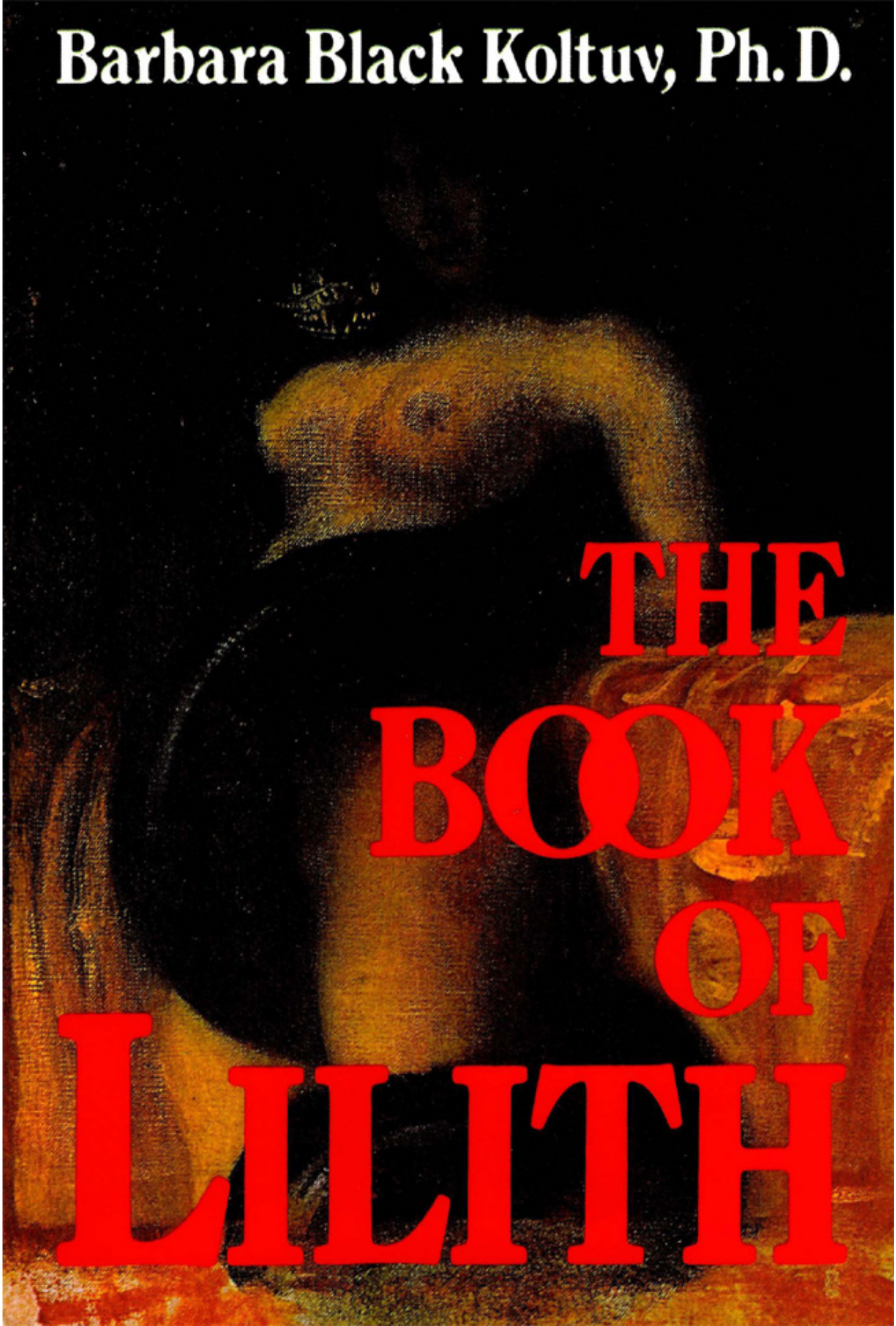

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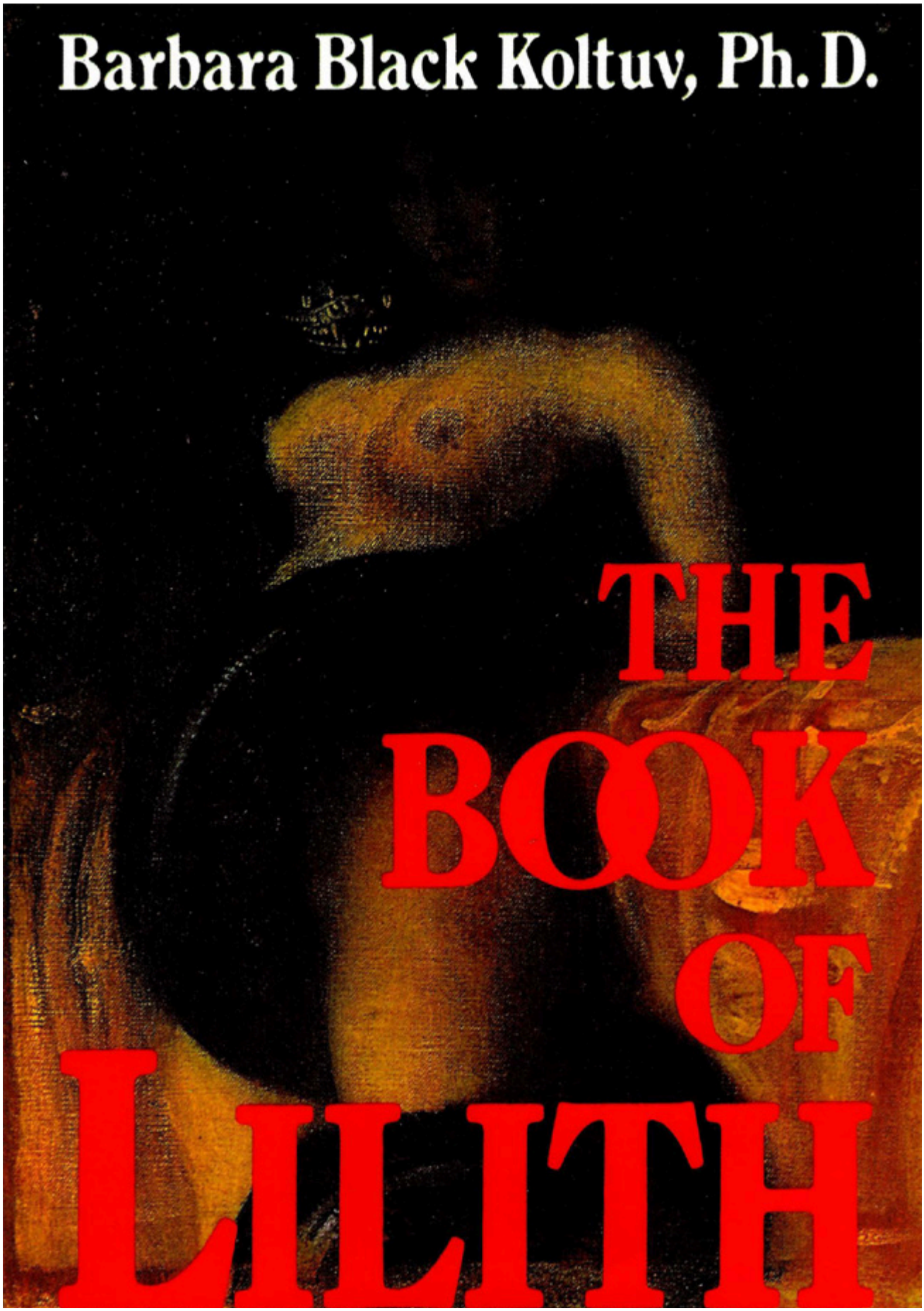

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Barbara Black Koltuv, Ph.D.

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For Solomon and the Little Faces

PREFACE

Lilith, the longhaired she demon of the night, eluded this anthology for years. Eventually, I began to understand. She is a force, a power, a quality, a renegade. A Free Spirit. She hates to be pinned (penned) down by the Word. It is notable that most of the words about Lilith appear in the Zohar, The Book of Splendor, a Kabbalistic work of the thirteenth century, by men, warning other men against her powers. The weight of their words, the heavy chains of iron that bound her in the sixth century amulets intended to banish her, and the weight of Adam's body lording it over her during their marital embrace, are anathema to Lilith. They cause her to flee. And each time I attempted to write about her with words, she escaped to the edge of the Red Sea, or the wilderness, or flew up to heaven to consort with cherubs and God, until finally like Solomon and Elijah, and God's three angels, I made a deal with her: I would repeat all the stories and myths and legends told by the men, and at the same time Lilith would have her Way. She anointed her body with oil and danced naked in the desert before an open fire. She danced, I watched, until I felt the meaning of her movements in my own body and soul. Only then could I begin to write of Lilith and the children of Eve.

BBK

THE TALMUD[1] ON LILITH

Lilith, a notorious night demon, grows long hair. (B. Er. 100b)

Lilith, a female demon of the night, has a human likeness, but she also has wings. (B. Nido 24b)

Rabbi Jerimia ben Eleazar further stated: "In those years, after his expulsion from the Garden of Eden, in which Adam the first man, was under the ban, he begot ghosts and male demons and female night demons, or Liliths." Rabbi Meir said: "Adam . . . severed his connection with his wife for a hundred and thirty years, and wore clothes of fig vines on his body for a hundred and thirty years . . . . That statement, about Adam begetting Lilim, was made in reference to the semen he emitted accidently." (B. Er. 18b).

Rabbi Hanina said: "One may not sleep alone in a house, for whoever sleeps alone in a house is seized by Lilith." (B. Shab. 151b)

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[1]The *Talmud* quoted throughout this book is the Hebrew-English edition of *The Babylonian Talmud*, edited by Rabbi I. Epstein, and published by Socino Press, London, 1978.

Introduction

Lilith, an irresistible, long haired, she demon of the night, flies through Sumerian, Babylonian, Assyrian, Canaanite, Persian, Hebrew, Arabic, and Teutonic mythology. During the third millenium b.c. in Sumer, she was at first *Lil*, a destructive storm or wind spirit. Among the Semites of Mesopotamia, she was *Lilith*, who later, confabulated with *layil* (the Hebrew word for night) became Lilith, a night demon who lays hold of men and women who sleep alone, causing erotic dreams and nocturnal orgasm. By the eighth century b.c. in Syria, Lilith, the succubus, was joined to what had originally been a quite distinct demonic figure of the child killing witch Lamashtu. In this form, Lilith, Winged One and Strangleress, became known throughout the world by the appellations Dame Donkey Legs, Vixen Bogey, Blood Sucker, Woman of Harlotry, Alien Woman, Impure Female, End of all Flesh, End of Day, *bruha, strega*, witch, hag, snatcher and enchantress. She was called serpent, dog, donkey and owl, screeching night jar or strix, and the soul of every living creature that creepeth. She was Adam's first wife, the female of Leviathan, the wife of Samael the Devil and King Ashmodai, the Queen of Sheba and Zamargad, and is even the consort of God himself while the Shekhina is in exile. Attempts to suppress and deny her date from the sixth century BC, but she returns evermore, as a seductress and child killer, and will continue to do so until the Messiah comes and drives the unclean spirits from the land (Zech. 13:2).[2] This book, a psychological anthology, is an attempt to tell her story, to evoke her presence in consciousness, and to inquire into her meaning in the modern psyche.

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[2]Bible references in this book are from *The Jerusalem Bible* (Doubleday, New York, 1966), and *The Holy Scriptures According to the Masoretic Text*, Volumes I and II (Jewish Publication Society, Philadelphia, 1955).

CHAPTER I

ORIGINS

Lilith's origins are shrouded in the time before time. She arose from the chaos. Although there are many myths of her beginnings, all make clear that she is a counter force, a balancing factor, an opposite but equal weight to God's goodness and maleness.

IN THE BEGINNING

According to the Zohar,[3] the book of splendor:

> God made two great lights. The two lights ascended together with the same dignity. The moon, however, was not at ease with the sun, and in fact each felt mortified by the other. The moon said: 'Where dost thou pasture?' (Song of Songs 1:7). The sun said 'Where dost thou make thy flock to rest at noon?' S. S. 1:7. 'How can a little candle shine at midday?' God thereupon said to her, 'Go and diminish thyself.' She felt humiliated and said 'Why should I be as one that veileth herself?' (S. S. 1:7) God then said 'Go thy way forth in the footsteps of the flock.' Thereupon she diminished herself so as to be head of the lower ranks. From that time she has had no light of her own, but derives her light from the sun. At first they were on an equality, but afterwards she diminished herself among all those grades of hers, although she is still head of them. When the moon was in connection with the sun, she was luminous, but as soon as she separated from the sun and was assigned the charge of her own hosts, she reduced her status and her light, and shells upon shells were created for covering the brain, and all for the benefit of the brain (Zohar I 20a).
>
> After the primordial light was withdrawn there was created a 'membrane for the marrow,' a *k'lifah* husk or shell, and this *k'lifah* expanded and produced another, who was Lilith (Zohar I 19b).

So we see that in the beginning the Sun and the Moon were equal in dignity. (See figure 1 on page 3.) *The Zohar* explains how the origins of the Moon cause her to seek to merge with the Sun:

> He summoned to issue from the side of Darkness a kind of female moon which rules the night and is called night, and is associated with *Adonai* the Lord of all the Earth (Zohar I 16b) . . . the Left, the side of Darkness, flamed forth with its full power, producing at all points a kind of reflection, and from this fiery flame came forth the female moonlike essence .... Just as it is the desire of Darkness to merge itself in Light, so it is the desire of night to merge itself in day (Zohar I 17a-b). All this is brought out

> in the Book of Adam. It says there that when Darkness asserted itself, it did so with fury, (S. S. 1:7) But as soon as the wrath and the fury abated there arose a quarrel of another kind, to wit, a quarrel of love . . . (Zohar I 16b-17b).

God, to settle the discord between Moon and Sun, caused a separation. He caused the Moon to diminish herself and go forth in the footsteps of the flock, at the head of the lower ranks:

> It is fit and proper that the two lights should rule, the greater light by day and the lesser light by night .... Thus the dominion of the day belongs to the male and the dominion of the night to the female. There are two kinds of luminaries. Those which ascend above are called 'luminaries of light' and those which descend below are called 'luminaries of fire' (Zohar I 20b).

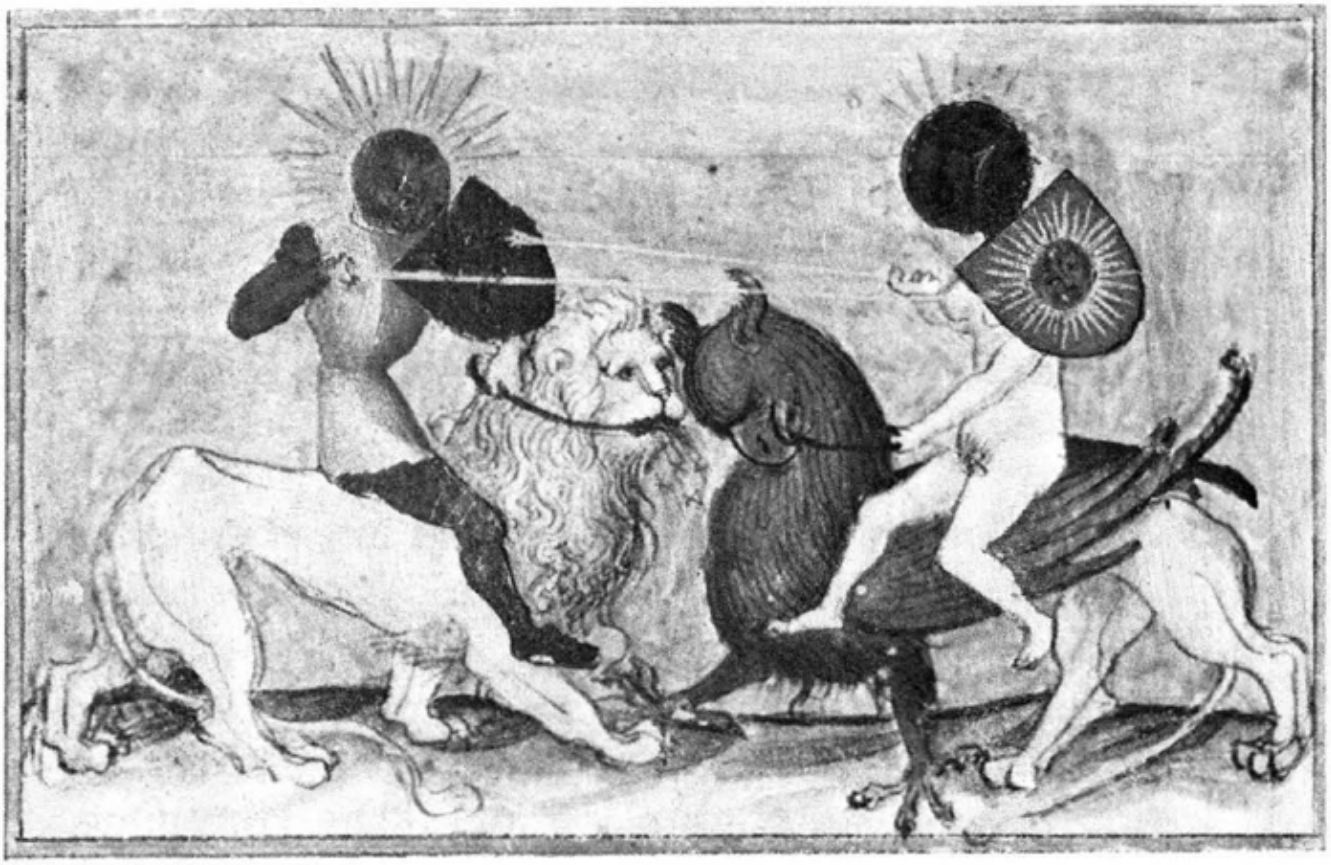

Figure 1. Here the Sun and Moon, male and female, do battle. An encounter of opposites with each opposing principle containing its opposite; hence the shields. (From *Aurora Consurgens*, late fourteenth century. Courtesy of Zentralbibliothek, Zurich, Ms. Rh. 172f. 10.)

Although both luminaries continue to rule, the Moon clearly feels herself to be diminished. God's intervention in her lover's quarrel robs her of her freedom of choice. As a result of the Moon's diminishment, the *k'lifah* (or husk of evil) that is Lilith was born. It is said that Lilith has the body of a beautiful woman from the head to the navel, but from the navel down she is flaming fire.[4] From these Zoharic myths we see that Lilith's energy is derived from the resentment and diminishment of the Moon. It is dark, and fiery, and of the night.

The Zohar offers detailed instructions for deepening consciousness and individuation through knowing Lilith and her nature. In the following passage, the analogy is drawn

between Lilith and the husks of evil, or the dark feminine side of the Self that appears to men and women at night in their dreams. The passage explains how successive encounters with the transpersonal shadow in its dark feminine form are necessary for "the permanence of the world." This is similar to Jung's view that "God wants to be born in the flame of man's consciousness, leaping ever higher. And what if this has no roots in the earth? If it is not a house of stone where the fire of God can dwell, but a wretched straw hut . . . ."[5] Knowledge of this Lilith shadow is necessary for strengthening man's ego, and creating a balance for the ego-self axis, *i.e.*, building a house of stone for man's consciousness.

> King Solomon, when he penetrated into the depths of the nut garden (S. S. 6:11), took a nut-shell, a *k'lifah* and drew an analogy from its layers to these spirits [Lilith] which inspire sensual desires in human beings . . . and the pleasures in which men indulge in the time of sleep .... The Holy One, blessed be He, found it necessary to create all these things in the world to ensure its permanence, so that there should be, as it were, a brain with many membranes encircling it. The whole world is constructed on this principle, upper and lower, from the first mystic point up to the furthest removed of all the stages. They are all (20a) coverings one to another, brain within brain and spirit within spirit, so that one is a shell to another. The primal point is the innermost light of a translucency, tenuity, and purity passing comprehension. The extension of that point becomes a 'palace' (*Hekal*), which forms a vestment for that point with a radiance which is still unknowable on account of its translucency. The 'palace' which is the vestment for that unknowable point is also a radiance which cannot be comprehended, yet withal less subtle and translucent than the primal mystic point. This 'palace' extends into the primal Light, which is a vestment for it. From this point there is extension after extension, each one forming a vestment to the other, being in the relation of membrane and brain to one another. Although at first a vestment, each stage becomes a brain to the next stage. The same process takes place below, so that on this model man in this world combines brain and shell, spirit and body, all for the better ordering of the world. When the moon was in connection with the sun, she was luminous, but as soon as she separated from the sun and was assigned the charge of her own hosts, she reduced her status and her light, and shells upon shells were created for covering the brain, and all for the benefit of the brain (Zohar I 19b-20a).

The familiar marriage *quaternio* diagram underlies several of the Kabbalistic myths of Lilith's origins. Lilith is said to arise from the power aspect of God, from the side of stern judgement and punishment, the *Gevurah* or *Din*. This stern, punitive aspect of God has at its lowest manifestation some affinity with the realm of evil called "the dregs of the wine" from which Lilith emerged together with Samael, the Devil:

> A mystery of mysteries: Out of the power glow of Isaac's noon [i.e. the *Gevurah*], out of the dregs of the wine, there emerged an intertwined shoot which comprises both the male and female. They are red like the rose, and they spread out into several sides and paths. The male is called Samael, and his female Lilith is always contained in him. Just as in the side of Holiness, so in the Other (Evil) Side as well, male and female are contained in one another. The female of Samael is called Serpent, Woman of Harlotry, end of All Flesh, End of Day (Zohar I 148a, Sitre Torah).[6]

The pairs are God and his indwelling feminine aspect the Shekhina, above, and Samael the Devil, containing Lilith within him, below. Thus, Lilith, arising from the diminution of the Moon, cast out of heaven, the neglected, rejected feminine quality, becomes the Bride of the Devil, the feminine transpersonal shadow. Lilith is something of a renegade instinct sent by God, to exist in the lower regions, *i.e.*, in relation to humankind. Men experience her as the seductive witch, the death dealing succubus, and the strangling mother. For women she is the dark shadow of the Self that is married to the devil. It is through knowing Lilith and her consort that one becomes conscious of one's Self.

In an earlier work, which antedates the Zohar by a few decades,

> Lilith and Samael are said to have been born by an emanation from beneath the Throne of Glory in the shape of an androgynous, double-faced being, corresponding in the spiritual realm to the birth of Adam and Eve who too were born as a hermaphrodite. The two androgynous twin-couples not only resembled each other, but both 'were like the image of what is Above' that is reproduced, in a visible form, the image of the androgynous deity.[7]

Similarly, there are the pairs God and Shekhina above, and Samael and Lilith below. After the destruction of the temple it is said that the Shekhina descended to follow in the footsteps of her flock, and Lilith, her handmaiden, ascended to become God's consort. In these images of the marriage quaternio, one can see the vitality of Lilith in the individuation process.

THE SOUL OF EVERY LIVING CREATURE

The Zohar offers yet another myth of Lilith's primordial beginnings wherein the divine quality of nature and instinctuality previously attributed to the Goddess was embodied in God's creation of the great sea monsters:

> These are the Leviathan and its female. And every living creature that creepeth. This is the soul of the creature which creeps to the four quarters of the globe, to wit, Lilith (Zohar I 34a).

The Zohar continues, explaining that it is the waters which nourish Lilith and the South wind which spreads her influence, giving Lilith sway over all the beasts of the field. One can hear them chanting to her at each of the three watches of the night (Zohar I 34a).

Lilith, the soul of all the beasts of the field, and "every living creature that creepeth," is the animating, instinctual, natural level of being. From this sense of her comes the myth that after Adam named all the animals, there arose in him a lustful longing for a mate of his own. At first Adam was one, both male and female, but his experience of the animals' instinctuality embodied by each having another with whom to mate, made him aware of his aloneness. The Zohar (I 34b) says that when the letters of Adam's name—*aleph, daleth*, and *mim*—descended below, the name Adam actually comprised both male and female. The female was attached to the side of the male until after Adam named all the animals. Then God cast Adam into a deep slumber, and severed the female from Adam's side. God adorned here like a bride, and then brought the woman to Adam.

Rabbi Simeon continues in the Zohar, "I have found it stated in an old book that this female was none other than the original Lilith who was with him and conceived from him"

(Zohar I 34b).

Lilith is an instinctual, earthy aspect of the feminine, and the animating embodiment of Adam's sexual longings. Women, too, experience their Lilith sexuality as animating, hungry, and natural. It is the kind of sexuality that they know a few days before menstruation when the female hormones have stopped flowing, and the male hormones are at their raging peak. It is a pulsating, throbbing, primal, wordless state of being.

In these creation myths Lilith emerges as an instinctual quality of the feminine emanating from God and the Devil, and connected in a most elemental way with humankind.

THE CREATION OF WOMAN

The Zohar speaks of Lilith as the original female energy that becomes separated from both Adam and Eve:

> Now in the depth of the great abyss there is a certain hot fiery female spirit named Lilith, who at first cohabitated with man. For when man was created and his body completed, a thousand spirits from the left side (the side of Evil) assembled around that body, each endeavouring to enter, until at last a cloud descended and drove them away and God said, 'Let the earth bring forth a living soul' (Gen. 1:24), and it then brought forth a spirit to breathe into man, who thus became complete with two sides, as it says, 'And he breathed in his nostrils the breath of life, and the man became a living soul' (Gen. 2:7). When man arose, his female was affixed to his side, and the holy spirit in him spread to each side, thus perfecting itself. Afterwards God sawed the man in two and fashioned his female and brought her to him like a bride to the canopy. When Lilith saw this she fled, and she is still in the cities of the sea coast trying to snare mankind. And when the Almighty will destroy the wicked Rome, He will settle Lilith among the ruins, since she is the ruin of the world, as it is written: 'For there Lilith shall settle and find her a place of rest' (Isa. 34:14). In ancient books it says that she fled from man before this, but we have learnt differently, that she associated with man until this soul (*neshamah*) was placed in him, and then she fled to the seaside, where she tried to harm mankind. (Zohar III 19a)

Originally, the Goddess ruled the magical life cycle forces of sexuality, birth, life and death. With the coming of the patriarchy, the power of life and death became the prerogatives of the male God, while sexuality and magic were split off from procreation and motherhood. In this sense, God is one, but the Goddess became two.

The Old Testament offers two accounts of the creation of woman. Lilith was born in the discrepancy between these two myths. Historically, the discrepancy arises from the Yahwist's attempts to diminish and suppress the power of the Goddess worshipping religions still prevalent in Biblical times. As in the myth of the diminishment of the Moon, Lilith derives her energetic force from opposition and suppression.

In the first account of the creation of woman in the Old Testament:

> God created man in the image of himself, in the image of God he created him, male and female he created them (Gen. 1:27).
>
> Yahweh God fashioned man of dust from the soil. Then he breathed into his nostrils a breath of life, and thus man became a living being. (Gen. 2:7).

Here, both Adam or man, and God are androgynous. The Kabbalists[8] say that in the hour in which the Holy One created Adam, the first man, He created him as an androgyne with two faces, one facing in each direction. Later the Holy One sawed Adam into two and made him two backs, one for each of the faces.

Lilith is the female of Adam, or *Adamah*, the Hebrew feminine word for earth or soil. Both man and woman originate from mother earth, given form by God.

The discrepant second account of the creation of woman in the Old Testament begins with Adam being alone. Adam's oneness is an affront to God, presumably because God alone is to be One:

> Yahweh God said, 'It is not good that man should be alone. I will make him a helpmate.' So from the soil Yahweh God fashioned all the wild beasts and all the birds of heaven. These he brought to the man to see what he would call them; each one was to bear the name the man would give it. The man gave names to all the cattle, all the birds of heaven and all the wild beasts. But no helpmate suitable for man was found for him. So Yahweh God made the man fall into a deep sleep. And while he slept, he took one of his ribs and enclosed it in flesh. Yahweh God built the rib he had taken from the man into a woman, and bought her to the man. The man exclaimed:
>
> 'This at last is bone from my bones,
> and flesh from my flesh!
> This is to be called woman,
> for this was taken from man.'
> (Gen. 2:18-24)

After the Fall: "The man named his wife 'Eve' because she was the mother of all those who live" (Gen. 3:20).

Although Lilith is referred to obliquely as a "screech owl" and a "night demon" in the Old Testament, there is no further explicit mention of her by name save a fleeting one in Isaiah 34:14. Yet these images exist in the modern psyche. Readers might want to explore the *Fruit of Knowledge*,[9] or consider the following poem as an expression of the entangled origins of Lilith. In the poem that follows, you will see the split in the feminine between Lilith as the primeval instinctual free spirit of woman, "male and female he created them, in his own image he created them," and Eve as the newly created "mother of all those who live." And then there is Adam as man, now conscious of his instinctuality, and his need to use it in the service of the Self.

> Eve suffered still from a repulsive
> fetal stench: for she came
> from a swamp's seething womb.
> The palms of her hands were pink with blood
> that still rushed, childlike and unruly,
> outside its ducts:
> on her udders
> the nipples were phalanges of adult ring fingers
> with a hornlike plug
> meant to fall off with the first milk.
> Eve had the look of an herbivorous animal,

a suspicious and stolidly furry beast
—rabbit or hare—
her wonderless mouth was agape
and the tip of her tongue (Even didn't yet speak)
hung out like a worm from a rotting cherry.
Adam hung around
with the constructive curiosity of a mole
covered with the sad color of a tawny dog:
after copulating with a bat-bellied griffin
and giving vent to his remaining spasms
in the abandoned nest of a hermit-crab,
he had to try now—he was under strict
orders—to use his sex
with the new creature. But Eve
had smooth skin
without the sheep's fleece, all golden nests,
without the marine gleam of shells
without the ibis' anfractuous frenzy
and then
it was exasperating her not uttering a sound
not even a wave's faint roar
from Eden's farthest beach.
How beautiful it was when he, Adam, seduced
spotted panthers, and in the giant
thistle forest, played with sheep
—their expression was so patient and beatific—
or when he caught
wind-drunk gazelles
and carried them deep inside a large
storm-cooled anemone!
But now a dark Angel
with shiny locust-wings
(Mzpopiasaiel was his name, he said,
the righteously choleric one)
had given him Eve
decreeing—what voice of wood-crackling-in-the-fire
had that cup of holy wrath!—
decreeing her to be
not his food but love companion.
But he, Adam, wasted time counting
the tiny collars of a tedious creeper
biting into peaches and boning
red mullets fished with acanthus leaves
spitting out, with the wildest possible arc,
clingstone and cherry pits
pissing on sluggish lettuce leaves:
hoping
(and time for him till now

had been only a wait for orders)
that from the beheaded, cloud, to the right of the apple tree,
there should come to him
flying—like other times—a new signal.
When he saw Lilith, the sweetest demon,
shining with female form
hooded by a labile ring of alchemic stars
advancing in bright fierceness
preceded by an incredible animal
—certainly residue of other
more meticulous creations—
sporting a single high horn
on its celestial forehead. . . .
But the new eve of sodomy is looking for
other demons in her likeness: no
feigned clawing attacks, no
festive howlings:
the mythical new eve
beautiful in the acrobatic cadence of her walk
unknown to Eden's other animals,
hurls stones, hooded by alchemic
stars, beautiful, hurls stones.
Man's daughter she is not, nor Angel's bride:
beyond paradise's prolific marshes
waiting to be milked
the unicorn
carries her, Lilith, who already knows
the mysterious form of the mandrake root
and the golem that grows in the kernel. She knows
that jasper placed in henbane
causes a mortal sleep, drier and stranger
than the one fastening on Orpheus' back,
that in the starred moray's vulva
there is a mermaid's embryo
in the tiger lily the latex
that will beget Amazons, and one hundred
female deities are waiting in the steeped firtree
in the shape of gold ducklings
another hundred female deities
will be nursed by unicorns and their blood
will be white to contagion, prescient to fire.
How many lexicons
Lilith already knows!
She speaks seventy tongues
awakening in their dens and subduing
dead alphabets of creations at once perfected and consumed!
She has no dealings with snakes,
merchants of shabby knavery, and from condescending

magmatic chasms
she learned mystic delights.
The day will come when she, Lilith . . . .[10]

Originally, Adam had intercourse with Lilith and animals[11] and had a natural instinctual sexuality, but this unconscious uroboric wholeness was an affront to God who caused Adam to sacrifice his instinctuality and lose touch with his Lilith anima and her lunar ways. Legend tells us that on the first night after the fall, when the Sun went down, Adam was alone and afraid. He therefore sacrificed the unicorn, the creature of primordial oneness, to God.[12]

Eve, destined to be the mother of all those who live and made from Adam's own rib, was not as powerful or primordial as Lilith, whom Adam now meets only at night with nocturnal erections as he lies dreaming. And there is the snare of Lilith's vengeful murderous rage of which man must evermore be wary.

THE FLAME OF THE REVOLVING SWORD

The biblical account of the fall ends with: "He banished the man, and in front of the garden of Eden he posted the cherubs, and the flame of a flashing sword, to guard the way to the tree of life (Gen. 3:24). In the Zohar, Lilith, the "Flame of the Revolving Sword," is linked in sinfulness to the other first woman, Eve:

> Now on that day they were commanded concerning a certain tree and disobeyed the command. And because the woman sinned first it was decreed that the husband should rule over her. And from that time, whenever men sin before God, those women (Lilith) from the side of severe judgment are charged to rule over them—those who are called 'the flame of the revolving sword' (Gen. 3:24) (Zohar III 19b).

The Zohar continues the story, saying that after Adam and his wife sinned:

> The Holy One, blessed be He, brought Lilith out from the depth of the sea and gave her power over all those children, the 'little faces' of the sons of men, who are liable to punishment for the sins of their fathers. She then wandered up and down the world. She approached the gates of the terrestrial paradise, where she saw the Cherubim, the guardians of the gates of Paradise, and sat down near the flashing sword, to which she was akin in origin. When she saw the flashing sword revolving, indicating that man had sinned, she fled and wandered about the world and, finding children liable to punishment, she maltreated and killed them. All this is on account of the action of the moon in diminishing her original light (Zohar I 19b).

Thus, Lilith, originally the first woman, created by God from earth, is first cast down and then lifted up to become the lash of God. This image of the flashing revolving sword captures the essential quality of Lilith, now Goddess, now demon, now temptress, now murderess, now the bride of Satan, now the consort of God, ever flaming at the gates of paradise.

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[3]The Zohar is a Kabbalistic work of the thirteenth century which is actually a meditation on the Old Testament. Thus, 'where dost thou pasture' is a quote from the Song of Songs 1:7. References that appear in parentheses

within the texts quoted from the Zohar are from the Bible. The references in brackets are my own clarifications of the English translation of the Zohar, while those references at the end of long quotes (e.g., Zohar I 19b) denote the source of the quote. The edition of the Zohar used throughout this book is an English translation edited by Harry Sperling and Maurice Simon (Rebecca Bennet Publications, New York (no date); and Socino Press, London, 1984).

[4]Raphael Patai: *Gates to the Old City* (New York: Avon, 1980), p. 464.

[5]C. G. Jung: *Letters* (Princeton: Princeton University Press, Bollingen Series, 1973), Vol. I, p. 65.

[6]I wish to gratefully acknowledge the work of Dr. Raphael Patai. His book, *The Hebrew Goddess*, opened my eyes to the history, legitimacy, and reality of the feminine aspect of God, and provided a matrix for my understanding of the real meaning of Lilith in the modern psyche. This translation of the Sitre Torah portion of the Zohar by Patai appears in *The Hebrew Goddess* (Hoboken: Ktav Publishing House, 1967) pp. 218-219. Used by permission.

[7]Patai: *The Hebrew Goddess*, p. 219. Used by permission.

[8]Raphael Patai: *Gates to the Old City*, pp. 282-283.

[9]See "The Fruit of Knowledge" in *The Best of C. L. Moore* (New York: Ballantine Books, 1975).

[10]Rosanna Ombras, "The Song of Lilith," translated by Edgar Pauk, in *A Big Jewish Book*, edited by Jerome Rothenberg (Garden City: Anchor Books, 1978), pp. 179-182. Courtesy of Edgar Pauk.

[11]See Louis Ginzberg: *The Legends of the Jews* (Philadelphia: Jewish Publication Society of America, 1909), Vol. V, p. 87

[12]Ginzberg: *The Legends of the Jews*, Vol. V, p. 89.

CHAPTER II

LFE AND DEEDS

Images of humiliation, diminishment, flight, and desolation, followed by fiery rage, and revenge as seductress and child killer abound throughout Lilith's mythology.

HUMILIATION AND FLIGHT

The earliest biographical material concerning Lilith appears in the ancient text called the *Alpha Bet Ben Sira.* This work is a *midrash*, an active imagination or meditation, on the Biblical myths about the creation of man and woman. Ben Sira's *midrash* resolves the conflicting stories in Genesis about Lilith (the original woman, Adam's first wife and other half) and Eve—who was created several passages later. According to Ben Sira:

> God formed Lilith the first woman just as He had formed Adam except that he used filth and impure sediment instead of dust or earth. Adam and Lilith never found peace together. She disagreed with him in many matters, and refused to lie beneath him in sexual intercourse, basing her claim for equality on the fact that each had been created from earth. When Lilith saw that Adam would overpower her, she uttered the ineffable name of God and flew up into the air of the world. Eventually, she dwelt in a cave in the desert on the shores of the Red Sea. There she engaged in unbridled promiscuity, consorted with lascivious demons, and gave birth to hundreds of *Lilim* or demonic babies, daily.[13]

That Lilith disagreed with Adam in many matters is not surprising, considering her dark, fiery, female, lunar nature. The feelings engendered by these differences are expressed in the words of a modern woman poet:

> *What had the likes of me*
> *to do with the likes of Adam?*
> Yet by after-whim
> or black humor of Him
> we were thrown together, clay
> seen and glaze of moon. . . .
> Then Adam nearly drove me
> mad—my original gaping
> letter-man, docile as a stamp
> and bland as logic
> flapping forever the divine right

of his real estate
at my obvious lack
of properties.
I tried at first to please,
opened my box of miracles for him;
he only wanted to hoe the peas.
He wanted his birds in his hand,
All mine gladly beat round the bush.
I wove an arbor, bindweed and angels' bane;
he wouldn't enter in.
He wouldn't lie under my crazy quilts
or improvise. He'd rather die.
He had the Word,
had it from on high, while I,
previous to alphabets, superfluous as ampersand,
curled on chaos still my edges blurred.
Gardens are made for orderers,
gardeners made to order,
but I am disorderable, the first trespassor.
So as Adam was carefully hedging his betes
and hugging the hedge,
and while angels were warring and setting
God's teeth on edge,
misfit and mislaid, I fled.
I gave a damn.
And left my first love sucking
his green thumb.[14]

The bitterness and sense of the rejected feminine in the poem echoes the tale of the diminishment of the Moon, and the everlasting cry of wounded feminine hurt and rage. On the human level, one feels this sense of irredeemable loss and betrayal in the deepest places of feminine psychology. It is what Emma Jung refers to in her "Essay on Animus Development" when she says that a woman's primary difficulty in developing a relationship with her animus is her sense of low self esteem and diminishment.[15] One can feel the Lilith hurt also, beneath the unyielding reproachfulness of an animus ridden woman's tirade. The story of Adam and Lilith raises the eternal masculine question, "What does woman want?"

Lilith's claim to equality is based on the fact that both she and Adam were created from dust or earth; however, Lilith refuses to *be* merely earth for Adam. She wants the freedom to move, act, choose, and determine. These are the qualities of the individuating feminine ego as it is born out of inert passive matter.

In his paper, "Psychological Stages of Feminine Development," Neumann describes the need and value of such heroic *actions* on the part of the woman in order for her to move from the patriarchal marriage stage of consciousness into individuation and an encounter of the feminine ego with the feminine Self.[16] The traditional patriarchal form of marriage preferred by Adam, wherein the man carries the "masculine" qualities of activity and dominance, while the woman carries the "feminine" qualities of dependence and submissiveness has the effect of weighing a woman down, binding her up, and preventing her from becoming herself. A

woman, in order to grow and develop psychologically, needs to integrate Lilith's qualities of freedom, movement and instinctuality.

Lilith is that quality in a woman that refuses to be bound in a relationship. She wants not equality and sameness in the sense of identity or merging, but equal freedom to move, change, and be herself. At first the Moon wanted to merge with the Sun and bask in his light as the Zoharic myth tells us, but God sent her down to follow in the footsteps of mankind as shadow. As a result of this diminishment the Moon was reborn as Lilith the fiery free spirit. Thereafter, she cohabits with men at her will. Like the daughters of Hecate and the Lamia she causes the man to rise up, and mounts and rides him for her own pleasure and power.

Moreover, Lilith's need for freedom of movement may be a need to reconnect with spirit. Lilith, it would seem, hearkens back to an earlier time when creative powers were the prerogatives of the Goddess. it is said that upon leaving Adam, Lilith uttered the ineffable name of God and flew up to heaven, but God cast her down. The need for a spiritual connection to what is above is told of in Lilith's very beginning:

> As soon as Lilith came forth she went up and down till she reached the 'little faces' [cherubim]. She desired to cleave to them and to be shaped as one of them, and was loth to depart from them. But the Holy One, blessed be He, removed her from them and made her go below.
>
> Then He created Adam and gave him a partner, as soon as Lilith saw Eve clinging to his side she was reminded by his form of the supernal beauty, she flew up from thence and tried as before to attach herself to the 'little faces.' The supernal guardians of the gates, however, did not permit her. The Holy One, blessed be He, chid her and cast her into the depths of the sea. (Zohar I 19b).

A tale similar to Lilith's flight from Adam appears on a Sumerian tablet from the third millenium:

> Once upon a time there was a *huluppu*-tree, perhaps a willow; it was planted on the banks of the Euphrates at the beginning of time.
>
> At its base the snake 'who knows no charm' had built its nest. In its crown, the Zu-bird —a mythological creature which at times wrought mischief—had placed its young. In the middle Lilith, the maid of desolation, had built her house.
>
> Now Gilgamesh, the great Sumerian hero, donned his armour weighing fifty minas—about fifty pounds—and with his 'ax of the road,' seven talents and seven minas in weight—over four hundred pounds—he slew the snake 'who knows no charm' at the base of the tree. Seeing this, the Zu-Bird fled with its young to the mountain, and Lilith tore down her house and fled to the desolate places which she was accustomed to haunt.[17]

Lilith, whether cast out by Gilgamesh's heroic sword of masculine consciousness, or fleeing from Adam's divine right to lord it over her, chooses the wilderness. She will not be cut down, nor will she be pinned down. She will not submit. A woman experiences Lilith's flight in a fiery rage wherein she refuses to submit to an over-weening masculine power like logic, but chooses instead the desolate wilderness and the company of demons.

The sense of being cast out into psychological development is familiar in feminine psychology. As in many myths of women's individuation, there are the elements of surprise and force. Persephone reaches for a flower and finds herself dragged kicking and screaming

into Hades. Psyche, pregnant by Eros, seeks a glimpse of her baby's father, and finds herself adrift in the world facing all the difficult tasks of individuation. Women, unlike men, do not shoulder a knapsack and sword, mount a steed, and go forth to meet a heroic challenge. Rather more Lilith-like, they have no choice, they feel cast out and forced into consciousness.

In *The Visions Seminars*, Jung's patient is a married woman who has fallen in love with another man. She left her husband and family and went to Zurich to enter analysis with Jung. At about the halfway point in her process, the woman dreamt:

> I beheld a knife lying upon the ground. I arrived at a town at the foot of the mountain. I walked through until I came to a house on the door of which was the sign of the cross. I touched the door with my knife and the door opened. Within was a dark room. In the corner burned a fire. I beheld in the fire the charred bodies of many small snakes. I took the ashes of the snakes and rubbed them on the palm of my left hand. I put the knife in the fire until it was red hot. Then I touched the roof of the house with the knife and the entire house fell away. I stood alone upon the desert at night with the fire burning beside me.[18]

Jung comments that the witch's knife represents " ... the natural mind that works magic. . . . It comes from natural sources, rather than from opinions in books; it wells up from the earth like a spring, bringing with it the peculiar wisdom of nature. . . ."[19] He continues:

> The magic knife is here the Luciferian mind that commits the Promethian sin, trusts only itself, and casts away the shelter of any traditional conviction. This woman simply blasts that house, and then she has no shelter whatever; she is left in the desert in darkness. . . . You see, before she can realize the nature of Tao, she must destroy all the ideas behind which she has been sheltered before.[20]

Indeed, many amulets for protection against Lilith are in the form of knives (see fig. 2), reflecting this quality of Lilith's to instinctually, with fire and passionate heat, cut to the essential nature of things. Lilith touches upon the bonds of the power relationship between men and women that results from the patriarchy. She chooses separation over constraint or submission within the "shelter of traditional conviction." The effect of the witch's knife or Lilith's flight is to place a woman in a desolate unrelated wilderness, often experienced as a period of madness.[21]

Figure 2. A silver knife-shaped amulet for protection against Lilith. (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Reproduced by permission)

Unrelatedness is required for the introjection and integration of Lilith. Alone in the menstrual hut, a woman can reflect on her wounds, lick her own blood, and become healed and nourished. There is a cold lunar logic to the periodic feminine need for flight to the

wilderness, the swamp, and the desert. At the dark of the Moon, there in the wilderness, away from traditional strictures and forms, a woman can connect with the elemental feminine stuff within her, and a natural process of healing can occur.

IN THE WILDERNESS

Lilith's place of desolation in the desert by the Red Sea is described in the Old Testament: It is a wasteland, drenched with blood, the haunt of pelicans, hedgehogs, owls, ravens and satyrs; a place of thorns, thistles and nettles, and a lair for jackals and ostriches.

> Wild cats will meet hyenas there,
> The satyrs will call to each other,
> There Lilith shall repose
> And find her a place of rest (Isa. 34:14).

Unfortunately, Lilith is so little integrated that many women experience Lilith's flight as a time when one feels so subjugated that one is forced to leave or run away. Although the woman is actually doing the leaving, she feels rejected and outraged. Desolate, without Sun, she is like the Moon in the Zoharic myth of Lilith's origin. Women describe this experience in the wilderness as a time when they make their animal sounds and cries, and feel the rage and desolation that can be seen in the eyes of a wounded or trapped wild beast.

Because the letters of Lilith's name by the Kabbalistic practice of Gematria add up to the word "screech," Lilith is often called the demon of screeching.[22] On the Day of Atonement, the holiest of holy days, it is said, Lilith spends the entire day in a screeching battle with Mahalath, a concubine of Samael's. They taunt each other there in the desert until their voices rise to heaven, and the earth trembles under their screams.[23] One imagines that their screeching is intended to drown out the prayers of the righteous. Perhaps also, it is one more attempt on the part of Lilith to be heard by God, and to rise up out of her role as spiritual outcast.

Figure 3 shows the winged, young, instinctual Lilith as "Lady of the Beasts." She holds the rod and circle, symbols of her dominion over the solar lions upon which she stands on her owl feet, and she is flanked by her familiars, the screeching night owls. Lilith, during her stay in the wilderness, is transformed by her experience of solitude and desolation. She becomes an aspect of the feminine Self, symbolized by the owls, the wisdom of the night. In the wilderness, the lunar night owls and Lilith, at last, have ascendancy over the solar lions of masculine consciousness.

Figure 3. Lilith as Lady of the Beasts. Terracotta relief, Sumer, c. 2000 BC. (Plaque from the collection of Colonel Norman Colville, Courtesy of the Princeton University Press: *The Great Mother*, by Erich Neumann.)

Because of her abode in the wilderness and because of her association with every living thing that creepeth and all the beasts of the field, Lilith has been seen as almost every kind of bird or beast. Rivkah Kluger in her essay on the Queen of Sheba,[24] whom she identifies as Lilith, recounts a legend about the meeting of Lilith and King Solomon.

> God gave Solomon wisdom and understanding. Solomon's wisdom excelled the wisdom of all the children of the east country, and all the wisdom of Egypt. He spake of trees ... and also of beasts, and of fowl and of creeping things, and of fishes. (I Kings 5:10-31)

When Lilith, in her guise of the Queen of Sheba, attempted to seduce him, Solomon, wise in the ways of the natural instinctual feminine, ordered the Djinns to build a throne room with a floor of glass. When the Queen of Sheba (Lilith) saw the King, she thought in her heart that his throne sat upon the water, and she lifted her garments in order to cross the water and approach him. Thus, her hairy legs showing her natural bestial origin were revealed.

Solomon, perhaps because he is the son of David and his dark anima lover Bathsheba, is not afraid of the instinctual side of woman. He is the nearly divine form of the animus who makes a woman conscious of her bestial Lilith nature. Solomon, as the chthonic, phallic, masculine element, provides a mirror image from below for Lilith's feminine instinctual side.

In the human realm, a woman experiences the relationship between Solomon and Lilith when she fully surrenders to her monthly moon cycle, the waves of birth pains, or the uterine contractions she feels while nursing a child. In a sexual encounter, where the woman is able to surrender to the overwhelming physical sensations of profound orgasm, the same phenomenon occurs. If the woman is not emotionally related to her lover, she even more clearly experiences a shocked recognition of her bestial Lilith nature, and the instinctual wisdom of her body. Through a deep experience of her physical instinctual self the woman is connected to the Great Goddess in her original collective orgiastic aspect.

When this deep instinctuality is not conscious, it can become possessed by a demonic power motive. During her stay by the Red Sea, Lilith was married to Samael, the Devil. The marriage was arranged by the Blind Dragon, the unconscious power linking the two.

> The Dragon Above is the Blind Prince who has the likeness of an intermediary groomsman between Samael and Lilith, and his name is *Tanin'iver,* Blindragon. And he is like a blind dragon ... and it is he who brings about the adhesion and coupling between Samael and Lilith. Had he been created whole, in the completeness of his emanation, he would have destroyed the world in one minute.
>
> And he [Blind Dragon) is castrated so that he cannot beget, lest [his offspring) annihilate the world. Blind Dragon rides Lilith the Sinful—may she be extirpated quickly in our days, Amen!—And this Blind Dragon brings about the union between Samael and Lilith. And just as *the Dragon that is in the sea* (Isa. 27:1) has no eyes, likewise Blind Dragon that is above, in the likeness of a spiritual form, is without eyes, that is to say, without colors.
>
> The Blind Dragon is between Samael and the Evil Lilith. And he brings about a union between them only in the hour of pestilence, the Merciful One save us! And he is castrated so that the eggs of the viper should not come forth into the world. For were it not so, they would annihilate the world.

> And that kind which is called Lilin are full of hair from their heads down to their feet, but on their heads they have no hair, and all their body and face is full of hair. And thus Lilith has fourteen evil times and evil names and evil factions. And all are ordained to kill the children—may we be saved!—and especially through the witches who are called *Kinder Benimmerins* in the language of Ashkenaz [Germany].[25]

The image of Lilith's marriage to the Devil is that a serpent, Samael, rides the Blind Dragon, and this dragon in turn rides Lilith.[26] This linkage is illustrated by the following dream of a married woman, unconscious of her power motives, who attempted to seduce an innocent younger man:

> A young woman named Lila with long, black flowing hair and dressed in a soft sheer white dress is involved in a nefarious plot by her partner, a tall dark man dressed in a black tuxedo. Her partner tells her to put her hand through a plate glass window in order to create a diversion while he commits a crime. Lila follows his instructions, but is surprised to find that her act hurts her. When she complains of pain to her man, he is indifferent. She wanders through the rest of the dream bleeding and in pain, but unable to seek help from the doctors and nurses she passes. Finally, as she lies dying from loss of blood, her man reappears. He now wears a black top hat and cape and looks evil He announces, "I am Carnage," and tries to kill the doctors and policemen attending her. Although he is captured, Lila dies, mourned by the young doctor who says, "I never got to know her."[27]

The dreamer was in fact married to a doctor, but while unconscious of her inner Lila's marriage to the devil she was cut off from healing. Her plight was painfully like that of Sarah in the Old Testament Book of Tobit, who unknowingly was married to the Evil One, and prevented from relationships with human men.

The dreamer had been overweight from puberty until her late twenties. At that time, through treatment with female hormones to rebalance her endocrine system, she was able to become pregnant. During her pregnancy, and by nursing her boy and girl twin children, she regained her more natural female body. She thereupon became inflated and fascinated with Lilith's seductive powers and began acting out her newly realized female nature in an unconscious and power motivated manner. Frightened at her self destructive possession by the devil, she sought analysis.

In the myth of Lilith's marriage to SamaeL Lilith is often envisioned as Leviathan, the Tortuous Serpent, and Samael as Leviathan, the Slant Serpent:

> And we found it written that the wicked Samael and the evil Lilith have the likeness of a couple which, with the intermediacy of a groomsman the Blind Dragon, receives an emanation of evil and insolence, flowing from the one to the other. And about this mystery it is written 'And on that day the Lord with His sore and great and strong sword will punish Leviathon the Slant Serpent, and Leviathan the Tortuous Serpent, and He will slay the Dragon that is in the sea' (Isa. 27:1). Leviathan is the connection and coupling between the two who have the likeness of serpents. Therefore it is doubled: the Slant Serpent corresponding to Samael, and the Tortuous Serpent corresponding to Lilith.[28]

The image of the Slant Serpent and the Tortuous Serpent appeared in the dream of a woman who had ended an adulterous affair in which she had lived out Lilith's seductive nature. The woman dreamt that she knelt on a couch, nude, with her back to her lover, and looked out the window into a square air shaft. In reality, this had been the setting in which she had suddenly, and quite surprisingly, left her lover. One might say she had uttered the ineffable name of God and flown away. In the dream, as she knelt on the couch, she saw a huge black snake in the square airshaft that was "both a boa and a cobra." She was about to reach for the doubled snake to bring it into the apartment and to make a pet of it, when she realized the danger of such an action. Upon awakening, she understood the necessity and timeliness of her sudden flight, and the demonic nature of her plan to try to "get him (her lover) back." Again, one sees how readily unconscious power motives can ride a woman on her Lilith side, and how self-destructive this marriage to the devil can be.

LILITH, THE QUEEN OF THE DESERT

The myths[29] of Lilith's stay in the desert abound with a coupling, doubling, demonic, furious, fiery energy. The ancient ones have written that there are two Liliths, one little and one great. The great one, Grandmother Lilith, is the spouse of Samael, King of the Demons, and she is a Woman of Harlotry. The little one, Lilith the Maiden, is the spouse of Ashmodai, also a King of the Demons. There is great jealousy between Samael, the greatest prince of all, and Ashmodai over Lilith. There is strife and warfare also between Lilith the Daughter (or Maiden) and Grandmother Lilith. On the Day of Atonement, Lilith and the four hundred and twenty legions of demons she controls go forth into the deserts. They march, and she screeches the Kabbalists say, for she is the princess of screeching, and there are no good intentions in her. She wishes only to arouse war and all kinds of destruction. She is nothing but a fornication in the world.

Legend also has it that Lilith, as the Queen of Zemargad (her desert domain) travelled with her army for three years from her abode in the desert to attack the sons of Job.[30] She fell upon Job's oxen and asses, and took possession of them after slaying the men who were taking care of the animals for Job. One man escaped alone. Wounded and bruised, he had only enough life left in him to tell Job the tale of his losses, and then he fell down dead. Job's first intention was to go to war against the marauders, but so devastating was Lilith's attack, that he was told his property had been consumed by fire from heaven, and he desisted saying, "If the heavens turn against me, I can do nothing."

The Kabbalists say[31] that during Lilith's sojourn in the desert, a spirit of seduction emerged from her. She brought accusations against the divine attribute, the Foundation of the World. During the one hundred and thirty years after the fall, when Adam separated himself from Eve, Lilith was able to seduce him, and thus people the world with spirits and demons and *Lilim.* The Zohar says that from the emanations of Samael and Ashmodai, Lilith begat alien and evil cohorts who were destroyers of the world of Above and Below.

There is a doubling of the demonic female in the Kabbalistic story[32] that the two women harlots who appeared before King Solomon fighting over their newborn babies, were in fact, Lilith and Igrat. Here, Lilith is the strangler of babies, and Igrat is the seductress of King David as he slept in his camp on the desert. Igrat is said to have coupled with David in his dream, and conceived from him, and bore the King of Edom, who in this myth was really Ashmodai, King of the Demons. Ashmodai later deprived Solomon of his kingship and sat on Solomon's

throne in his stead. The myth also includes the statement that Lilith and Igrat strangled the son of the Shunamite woman, and then adds that there were four of these desert Queens: Lilith, Igrat, Mahalath, and Naamah. In an apparently futile attempt to sort out the realms of each of these females, another Kabbalistic texf[33] says that Lilith fornicates with all men, Naamah only with Gentiles, Nega (yet another name for a female demon, meaning a plague) only with Israel, and Igrat is sent to do harm only on the nights preceding the Sabbath (or on Wednesdays). Kabbalistic lore teems with elaborate genealogies of these demonic females. They are born of Lilith, sired by demons and men during Lilith's time in the desert. Although the names vary (including Lilidtha, Even Maskit, as well as those named above) their deadly, strangling, seductive, scorching energy is essentially Lilith's.

The demonic daughters of Lilith and Ashmodai (or Samael) were the scourge of the desert, as they practiced sorcery, strangling and seduction. The son of Lilith and Ashmodai was called Sariel, Sword of Ashmodai, "His face flames like the fire of flames."[34] It is said that in the middle of the night of Yom Kippur, the Day of Atonement, Sariel is called forth by the acts and prayers of the sages and elders. He comes, against his will, flying through the air with one hundred and thirty-one warriors, their faces all aflame with fire. The Kabbalists say[5] that the scribe, whose name is Pifiron, brings the secrets written and sealed by Sariel, and these secrets are all the secrets of the firmament, and they are revealed to the elders.

This fiery prince, it seems, brings enlightenment to those who pray for it by calling him forth on the Day of Atonement. Thus, we see how prolific, powerful and necessary the demonic female element Lilith is as an aspect of the transpersonal shadow. Lilith's domain is the hot dry desert, also known as the Garden of Allah. There in the desert one is alone. The freedom, the dearth of emotional moisture, and the flaming heat often bring shimmering imagery, dreams, and transformation.

Many of us felt the recent Women's Movement, especially at the beginning, to be an experience of the desert wilderness. We could feel Lilith's fiery, vengeful rage at the patriarchal suppression of the feminine searing us, and destroying everything around that bound us. At the same time, Lilith's heat and passion aroused, doubled and proliferated a demonic sisterhood, giving birth to a powerful transformative energy and creative enlightenment.

Lilly Rivlin, a modern woman newly conscious of the cosmic sexist conspiracy, sought a sense of Self as a woman in a journey backward in time to the domain of Lilith, the first Woman. Her scholarly quest gave birth to this creation myth:

> *In The Beginning*
> When God set out to create Heaven and Earth, He found nothing but Tohu Va'Vohu, namely Chaos and Emptiness. Faced by the Deep, God's spirit wavered. In that atomic second, He became aware of Another. It was the pulse of the Universe: a Throbbing Spirit whirling in the Chaos. In that space I and Thou encountered. During that Absence, Energy was born. And He wanted to replicate that second, that memory of creation which, He called Order. The Throbbing Spirit called it Love. And the Throbbing Spirit directed Love toward the Chaos, and the Heavens and the Seas divided. And God gave Order to the Energy, and there was Light. And the Throbbing Spirit danced in a golden light until there was Fire. God watched the Fire glow within the Seas and dreamed Jewels. And God and the Throbbing Spirit embraced in Dream and Reality, and there was Spirit and Matter. And God pulled the Light from the bowels of the Fire, and there was Day and Night. Throbbing Spirit loved with such force that the Skies

trembled and the Seas boiled, and there was Lightning. The Heavens wept with joy, and there was rapture in the universe.

Throbbing Spirit and God combined Love and Order. She created the Grass, Herbs, and Trees to reciprocate to the Sun, Moon, and Stars. And on growing globules of Energy, He placed land-beasts and creeping things, while the Throbbing Spirit pulsed and kept time. The Throbbing Spirit changed Her rhythm as She encountered the growing globules of Energy, gaining momentum and movement. And the Wind moved among the Heavens and the Seas, along globular islands of Energies sowing grass, herbs, and trees, stroking land-beasts and creeping things with life. And Earth revolved in the Deep.

God sought the Throbbing Spirit in the Wind to ask her: "What final Order?" "An image of you," She replied. And so God took some of every Element He had created and made Adam. But He took nothing from the Wind. And Adam who was built an image of God existed. And the Throbbing Spirit of Chaos and Emptiness had also faced the Deep and created. She took the Elements and made an image. And she breathed life into Lilith. But the Wind had not passed through Adam, and He could not remember the birth of Love which gave forth Energy. You know the rest of the myth. Adam now knows the myth. He has felt the Throbbing Spirit in the Wind.[36]

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[13]See J. D. Eisenstein, ed.: *Otzar Midrashim,* two volumes (New York: J. D. Eisenstein, 1915). The myth is found in the *Alpha Beta Ben Sira,* Vol. I, pp. 46-47.

[14]See *"The Passion of Lilith,"* by Pamela Hadas (St. Louis: The Cauldron Press, 1976), pp. 4-5. The entire poem is also published in Hadas' prizewinning *In Light of Genesis* (Philadelphia: Jewish Publication Society, 1980), pp. 2-19. Used by permission.

[15] Emma Jung: *Animus and Anima* (New York: Spring Publications, 1969), p. 23.

[16]See Erich Neumann's "The Stages of Feminine Development," in *Spring,* 1959, pp. 77-97.

[17]Samuel Kramer: *Sumerian Mythology* (Philadelphia: University of Pennsylvania Press, 1972), pp. 33-34.

[18]C. G. Jung: *The Visions Seminars* (Zurich: Spring Publications, 1976, Vol. II, pp. 274-277.

[19]C. G. Jung: *The Visions Seminars,* Vol. II, p. 278.

[20]C. G. Jung: *The Visions Seminars,* Vol. II, p. 28.

[21]Cf. the novels *Surfacing* by Margaret Atwood, *Sea Change* by Lois Gould, and *Bear* by Marian Engles. See bibliography for publisher data.

[22]Theodore H. Gaster: *Myth, Legend and Custom in the Old Testament* (New York: Harper Torchbooks, 1975), p. 579.

[23]Patai: The *Hebrew Goddess,* p. 237.

[24]Rivkah Scharf Kluger: *Psyche and Bible* (Zurich: Spring Publications, 1974), pp. 112-113.

[25]Dr. Raphael Patai has collected and translated many of these tales. See *Gates to the Old City,* pp. 458-459. Used by permission.

[26]Patai: *The Hebrew Goddess,* p. 235.

[27]This, and all other dreams quoted in this book, are used with the express consent of the dreamers, who wish to remain anonymous.

[28]Patai: *Gates to the Old City* (New York: Avon, 1980), p. 465. Used by permission.

[29]Patai: *Gates to the Old City*, pp. 464-465.

[30]Ginzberg: *The Legends of the Jews,* Vol. II, pp. 233-234.

[31]Patai: *Gates to the Old City,* p. 467.

[32]Patai: *Gates to the Old City,* p. 459.

[33]Patai: *Gates to the Old City,* pp. 459-460.

[34]Patai: *Gates to the Old City,* p. 469.

[35]Patai: *Gates to the Old City,* p. 467.

[36]Lilly Rivlin's " Lilith," in *Ms.,* Vol. I, No. 6, Dec., 1972, p. 92. Used by permission.

CHAPTER III

LILITH, THE SEDUCTRESS

Lilith the seductress is described by the Kabbalists as a harlot who fornicates with men. She is called the Tortuous Serpent because she seduces men to go in tortuous ways. She is the Alien Woman, the sweetness of sin, and the evil tongue. It is said that honey flows from the lips of the Alien Woman. She is called the Impure Female, and although she has no hands and feet for copulation, for the feet of the serpent were cut off when God punished her for seducing Eve, nevertheless, the Female in her adornments looks as if she had hands and feet. The Kabbalists say that it is through the mystery of her adornments that she can seduce men. Lilith leaves Samael, the husband of her youth, and descends to Earth below. There, she fornicates with men who sleep alone, dreaming, and causes them to have impure, spontaneous nocturnal emissions.[37]

God, fearful that Lilith and Samael would overrun the world with their demonic brood, castrated Samael. This story parallels the Talmudic myth in which God castrated the male Leviathan in order to prevent him from coupling and thereby destroying the earth. Perhaps because she could no longer satisfy her desire with Samael, or perhaps because she still dreamt of Adam, whose beauty, The Zohar says, was like the Sun Disc, Lilith knew she still wanted Adam.

According to The Zohar (I 54b), after the fall Adam decided to do penance for his sin by refraining from intercourse with Eve for one hundred and thirty years. According to Rabbi Mier in The Talmud, Adam wrapped his waist in thorny fig branches to prevent intercourse with Eve. During this time Lilith visited Adam as he slept alone dreaming, and satisfied herself by mounting him, causing him to have nocturnal emissions. The creatures born from this union are called the "plagues of mankind." The Zohar goes on to say that Lilith will lurk under doorways, in wells and latrines, and she will continue to lead men astray until the last judgment. As Rabbi Simeon said, "Alas for the blindness of the sons of men, all unaware as they are how full the earth is of strange and invisible beings . . . like Lilith . . . which mix with men and arouse in them concupiscence, which leads to defilement" (Zohar I 55a).

It is evident from the Zohar's description of Lilith at work, that from the vantage point of masculine psychology, she is both desirable and dangerous:

> She adorns herself with many ornaments like a despicable harlot, and takes up her position at the crossroads to seduce the sons of man. When a fool approaches her, she grabs him, kisses him, and pours him wine of dregs of viper's gall. As soon as he drinks it, he goes astray after her. When she sees that he has gone astray after her from the paths of truth, she divests herself of all ornaments which she put on for that fool. Her ornaments for the seduction of the sons of man are: that her hair is long and red like the rose, her cheeks are white and red, from her ears hang six ornaments, Egyptian chords and all the ornaments of the Land of the East hang from her nape. Her mouth is

> set like a narrow door comely in its decor, her tongue is sharp like a sword, her words are smooth like oil, her lips are red like a rose and sweetened by all the sweetness in the world. She is dressed in scarlet and adorned with forty ornaments less one. Yon fool goes astray after her and drinks from the cup of wine and commits with her fornications and strays after her. What does she thereupon do? She leaves him asleep on the couch, flies up to heaven, denounces him, takes her leave and descends. That fool awakens and deems he can make sport with her as before, but she removes her ornaments and turns into a menacing figure. She stands before him clothed in garments of flaming fire, inspiring terror and making body and soul tremble, full of frightening eyes, in her hand a sword dripping bitter drops. And she kills that fool and casts him into Gehenna (Zohar I 148a-b Sitre Torah).[38]

Neumann, in *The Great Mother,* lists Lilith among the "alluring and seductive figures of fatal enchantment" who represent the negative transformative aspect of the feminine.[39] In a Hellenistic relief (figure 4) of a nude female spirit, mounting a nude and evidently dreaming man, Neumann points out that the Dionysian symbols indicate that the winged female succubus belongs to the domain of the mysteries. She is an enchanting, seducing, orgiastic, and nightmarish form of the feminine. Because the man is asleep, and the woman has owl's feet, one imagines this to be a picture of Lilith, whose powers are greatest at the time of the waning of the Moon—when "the dogs of night are loosed from their chains to roam about until morning" (Zohar II 163b). The Zohar continues:

Figure 4. Winged she demon of the night, mounting a sleeping man. Hellenistic relief. (Courtesy of the Princeton University Press: *The Great Mother,* by Erich Neumann.

> Lilith wanders about at night time, vexing the sons of men and causing them to defile themselves. Whenever she finds people sleeping alone in a house, she hovers over them, lays hold of them and cleaves to them, inspiring desire in them and begets from them. She further inflicts diseases on them without their being aware—all this because of the diminution of the moon (Zohar I 19b).

The terrifying power of such a seduction by Lilith is portrayed in this mystical tale of Benye, who slept alone since his wife had died:

And in the night, Benye was lying on his bed at home, as in a deep grave. He was barely breathing, and he was drenched with sweat, he lay among the foul rags, disheveled and stretched out like a carcass.

He held out his hands in the darkness, trying to grab on to something, to keep from falling, a stench arose from him and the drool was running from his mouth.

Beyne, the saint of his generation, was drooling.

He untangled his hands from the darkness, and he stretched his hands into the darkness, but then he quickly pulled them back.

Benye seemed to have touched someone next to his bed.

He peered deep into the room. Someone was really standing not far from him, a stiff shape, a tall, warm shape.

Benye sat up in terror.

It was obviously a female, her hips and breasts were curving out of the stiff, black cloth.

He asked her softly:

"What are you doing here?"

She didn't answer. Slowly, unhurriedly, she walked over to the door, where she turned around to face him and remained standing in that position.

A yellow radiance poured through the room like a fine dust.

"Benye," she said, "once you summoned me."

Her voice was burning hot, it was lulling and it drew his body to her.

"I?"

"Yes, once, when you were still a little boy."

Benye stuck out his tangled beard.

"I? I was a little boy?"

"Yes, yes, Benye, you were wandering around the cows in pasture, you had a big swollen belly and calflike eyes. Do you remember? Whenever a bull would lust for a cow, you would wring your hands, and weep in pain, and start counting on your fingers to see how many years it was till you could marry."

Benye began recollecting, but he didn't want to answer.

"Benye, you summoned me then. . . . But I don't come to little children," and she added with a smile: "Now you're a solid adult, a man. . . . A strong handsome man. . . . Handsome and dear! I want to put my head on your young chest. . . . I want your hot hands embracing me, darling! I want to feel the fresh breath of your body. . . ."

Benye's calflike eyes bulged in the dark. He stammered:

"Woman, you must be mistaken."

"Look," she cried ecstatically, "You're the only man for me! Look at my fresh young body. . . ."

And wordlessly she began tearing off her clothes.

"Benye, my hips are still chaste, virginal, solid, and my thighs are supple and straight. . . . The nipples of my breasts are stiff, and my breasts have never suckled a child . . . never suckled . . . never suckled. . . ."

And she wept with passion, wept, glowed, and her naked body sparkled in the yellow darkness, like the scales of a serpent.

Benye heard the benumbing voice, and in the yellow twilight he saw her, Lilith, standing at the door, bending slightly, her hands over her head, framed in the doorposts.

Benye grabbed the sides of the bed and clenched his teeth. He felt drawn to her. He was choking, and suddenly he screamed, and an alien voice yelled out of him:

"Get out! Get out of my house!"

He started throwing the rags and the pillows at her.

"Go away, you monster!"

He spat, tore his shirt, all at once he sprang from the bed and, in confusion, began beating his head and his chest.

Lilith stood at the door in silence, staring gravely with a grave smile on her lips. She was waiting until Benye calmed down.

"You whore! Get away!"

Benye realized he was practically naked in front of this woman, so he jumped back into bed, pulling the covers over him, closing his eyes, and turning his face to the wall.

He groaned softly.

Lilith stood there quietly for a while, then she slowly tiptoed over to him, and gently tickled his armpit.

Benye bit his lips, the pleasure ran through his entire body, every nook and cranny. He wouldn't turn around, but he gradually stopped groaning.

Lilith sat down on his bed, smiled, and began tickling the soles of his feet.

It was so delicious that it dazed him.

Benye knew that Lilith was sitting next to him, so he held back his deep laughter, and lay there as mute as a wooden beam.

She began stroking his hair, and her slender fingers curled up the disheveled strands. He couldn't bear it anymore, he turned around to her, and his thick yellow teeth were grinding with his sweet sufferings.

He tittered like an old goat: "Darling, sweetest . . .!"

Lilith said: "Your beautiful face drives me crazy, Benye, darling! Don't smile at me like that!"

Suddenly Benye realized it was Lilith, and he started laughing and grinding his teeth all the harder, to drive her away.

She moved away from the bed.

"You slut!"

He leaped after her, dropping his rags in his excitement, but she managed to elude him.

"I'm going get you, Lilith," he shouted, "I'm going get you."

Benye dashed after her through the yellow light, storming like a wind, panting, screaming, until he caught her with his right hand, in a corner.

He dug his brown, dirty fingers into her white body and thrust his tangled beard into her face. Lilith curved away from him, but he pressed her closer and yelled with foaming lips:

"Deborah, you Deborah, you!"

For his dead wife's name was Deborah.

Lilith tried to fight back. She was delighted, but she fought back. Suddenly she grabbed his dirty beard and kissed him so hard on the thick parched lips that Benye nearly fell over, then she lifted him up on her hot shoulders and carried him off to his bed. . . .

"Oh God! Oh, God! And the rooster hasn't crowed!"

> It grew dark in the room, their breath merged, sparks were flashing in the darkness, and slippery limbs were wrapped around the body with green eyes, and with a faint flickering. . . . There is no salvation, oh God!
> And Benye was struggling, he didn't know with whom, he fell down and reached out in the darkness to take hold of something he dashed off the bed, but it was quiet in the room, and no one was there.
> And his blood stopped in his veins, it curdled, froze.
> Lilith, fresh, young Lilith, the wife of Satan, had killed him.
> Adam's first wife. . . .[40]

Lilith, winged demon of the night, is not only seductive but also deadly, since she is identified in the Zohar as both a succubus and a vampire:

> And that spirit which is called Asirta becomes stirred up . . . and goes to the female who is beneath all females. And she is Lilith the mother of demons. And a man may become stirred up by that evil spirit called Asirta, which attaches himself to that man and ties himself to him permanently. And on every New Moon that spirit of evil appearance becomes stirred up by Lilith, and at times that man suffers harm from the spirit, and falls to the ground and cannot get up, or even dies. (Zohar II 267b)

A woman analysand with an unconscious attitude toward Lilith's deadly seductiveness had first seduced a man, and then felt certain that he had fallen into a suicidal depression. Later that night, she dreamt that a stake was driven through her heart, pinning her to the ground. Because she actually felt the stake through her body in the dream, she awoke to the certain knowledge that her identification with the vampire had been pinned down in the manner traditionally prescribed for exorcising these bloodsucking demons. The stake, pinning her to the earth, was a necessary counterforce to Lilith's propensity toward sudden flight.

Although Lilith the seductress is dangerous to people who are completely unconscious, for someone already on the path of consciousness, the encounter with the temptress Lilith can be transformative. Jung calls her a "shamanistic anima."[41] He comments that, "Sophia cannot be brought together with Eve, since Eve has nothing to do with magic, but she [Sophia] probably can with Adam's first wife, Lilith."[42] The adept meets Lilith when he is halfway up the philosophical tree.[43] She is shown in figure 5 with her serpent tail and animal foot, upside down in the tree of knowledge. Similarly, she is described by the Kabbalists as "a ladder on which one can ascend to the rungs of prophesy."[44]

The Lilith shamanistic symbolism (as illustrated in figure 5) lives on, for not long ago a scholar in ancient lore dreamt the following story about just such a search for Lilith's prophetic transformative vision:

> For weeks the four of us had been travelling in the Sinai, searching for clues that would lead us to Lilith's cave. When we were close to discovering it by ourselves, we came to a settlement where an old woman who knew the secret reluctantly agreed to show us the way. Behind her house was a steep hill, and at the bottom of the hill an inlet of the Red Sea, where Lilith, fed up with Adam, had come so long ago to escape. She told us the cave was down there, its one opening revealed once a month, when the rising moon settled on its secret entrance.

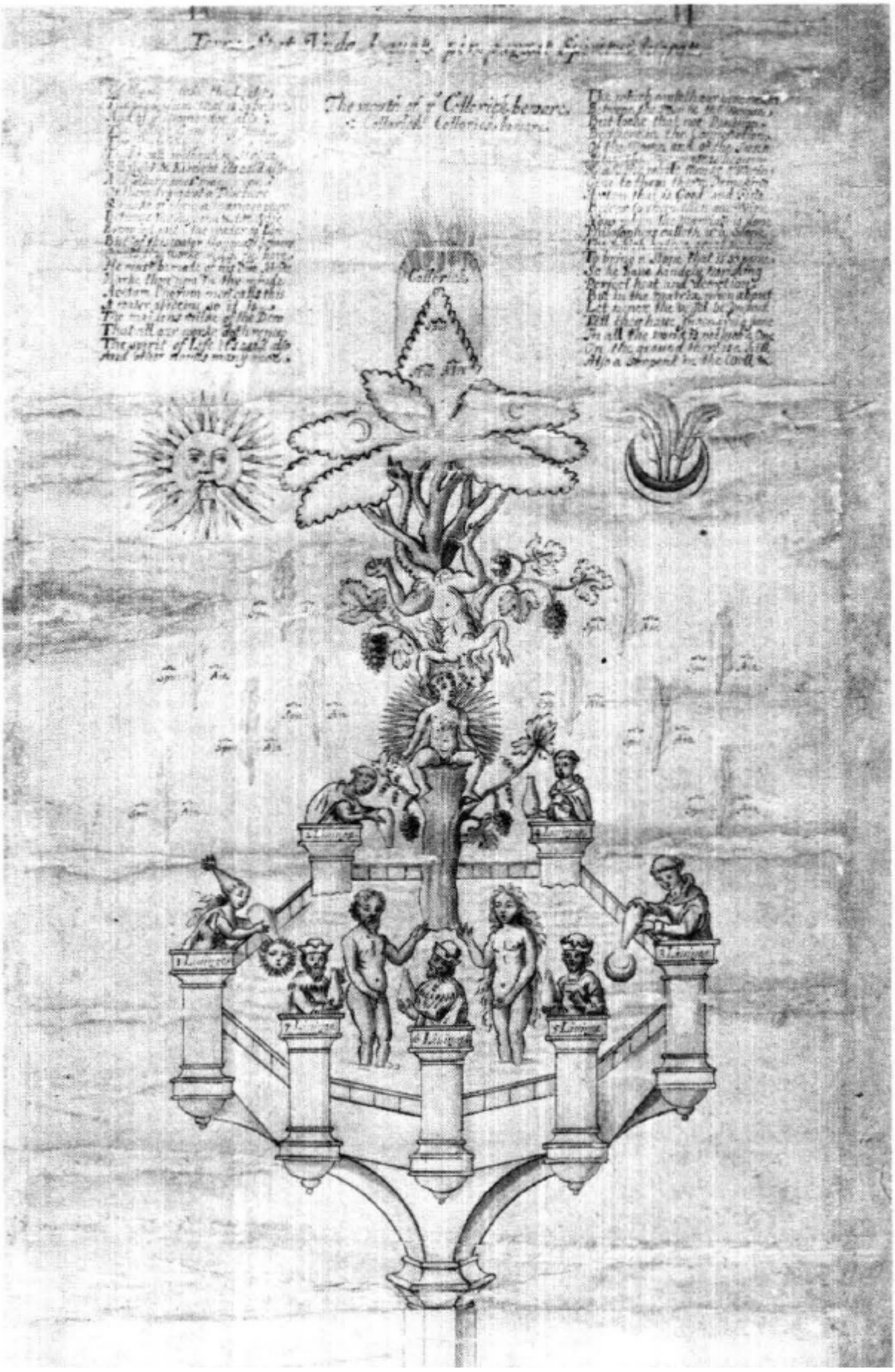

Figure 5. Lilith as the shamanistic anima, encountering the adept as he climbs the philosophical tree. (From the so-called "Ripley Scrowle" Ms., 1588. Courtesy of the British Museum.)

> Three nights later she took us inside it. She told us that no one ever came to the cave out of curiosity, that those who made the journey were always desperate for its shelter. Once we were inside she left us alone. We carried in the wood we had gathered for a fire that would last all night. Lighting the wood inside the cave was no problem, but gathering heat from the fire wasn't easy, and no food turned brown from its flame. Strange feelings came over us after a while. Of course it had been centuries since Lilith had lived there, but her presence could still be felt. When it seemed impossible to fall asleep we each left to explore a separate passage. The first to come back brought a tiny turtle. Its origin and the way it had sustained itself were a mystery, but it seemed healthy, and the one who had found it was certain to treat it with care. The second to come back had found a fragment of an ancient page. When translated the words read: *Most of the dreams were left behind her, cool diamonds. . . .* Soon afterwards I found an ancient amulet concealed in a crevice, a small white stone on a silver chain preserved in a lead-like substance. I put the chain around my neck while dipping the stone in the lead, and it seemed to open up some prophetic crack. But through the ages all sorts of junk had become stuck in the substance, it was very impure, and this had reduced its ability to function as a ground. The fourth, who found nothing in that night, wrote a poem in a dream and finished the last line before waking, about setting the jewel in the crown.[45]

Lilith, as the seductive transformative form of the feminine, is usually not consciously experienced by women until they reach the second half of their lives. Young women know the power of their Lilith sexuality unconsciously by being the object of men's desire, but quite often at the midpoint of life,[46] a woman is swept by a powerful Lilith-like desire for a man like Adam, "whose beauty is like the Sun Disc." Lilith's desire for Adam, the primordial other half of herself, the sun to her moon, is expressed in the words of a woman poet as:

> The phantom of the man-who-would understand,
> the lost brother, the twin—. . .
> It was never the rapist:
> it was the brother, lost,
> the comrade/twin whose palm
> would bear a lifeline like our own:
> decisive, arrowy,
> forked-lightning of insatiate desire
> It was never the crude pestle, the blind
> ramrod we were after:
> merely a fellow-creature
> with natural resources equal to our own.[47]

After some success in the world and a feeling of having "done it," having given birth to children or works, a woman can fall deeply and totally in love in a way that is not possible for a younger, less lived woman. These second half of life relationships are characterized by an exchange of love that is full sexually alive and active. While the woman consciously initiates

the affair or the new relationship to an existing partner, her beloved is perceived as heroic, or in Adrienne Rich's words, "decisive, arrowy, forked lightning of insatiate desire." There is above all a sense of miraculous restoration of a lost part of one's self, recalling the Zoharic promise that the Shekhina will be restored to the Holy One when Lilith has been suitably dealt with. This *coniunctio* of Lilith and Adam after the fall is a vital part of woman's individuation process. One woman who lived out this aspect of the Lilith archetype dreamt of seducing her prospective lover in the following way:

> I stood at the crossroads early in the morning waiting for this man I wanted. As the sun came up, he came over the hill in his bronze pickup truck. He picked me up and carried me off, up and over into the golden West.

Later as the affair progressed she dreamt:

> We had been together in a hotel on the West side of a mandala shaped park in a square. I stood watching as my tall narrow golden haired lover in his wheat colored jeans walk Eastward toward the circular fountain at the center of the park.

As this golden animus figure moved toward her center, she was able to begin withdrawing her projections from the actual outer man, and to understand the inner meaning of her love affair.

Being the active, consciously seductive one in a relationship is a numinous experience for a woman. In Babylonian times, when the Goddess cultures flourished, Lilith was called "the hand of Innana."[48] It was her duty to gather men from the street and bring them into the temple. She used her seductiveness in the service of the feminine Self. The Old Testament, documenting as it does the coming of the patriarchy, abounds with tales of women who use their Lilith seductiveness consciously to accomplish their ego goals. The Biblical stories of Rachel, Tamar, Delilah, Judith, Esther, Ruth, Bathsheba, Lot's daughters, the Queen of Sheba, Yael and Deborah, all demonstrate the need in feminine psychology for a woman to have her Lilith seductiveness consciously available to her as an ego function. The mystic Dion Fortune, in her occult novel *Moon Magic,* has her heroine Lilith Le Fay, who is a priestess to the Great Goddess Isis, describe the conscious use of her Goddess given seductive powers:

> So I, to whom poverty and wealth were all one, had resources placed at my disposal, and I used them to build my magical personality in the eyes of men and to make them see me as I wished to be seen.
>
> For the once-born cannot look into the heart, and only a few of them can interpret the subtle workings of the mind; but one can suggest to them through the eyes what one wishes them to believe. This is better than suggestion given by the spoken word, for they discount that so heavily, being versed in that art themselves.
>
> I, for my part, knew how little the true adept needs for his magic, but I had to work upon men's imaginations, and for that I needed a stage. I had to make them see me as an adept or I should never have been an adept in their eyes; and to this end I had to have about me that which should suggest the great days of the past when the cult to which I belonged was at the height of its power, so that their thoughts being turned thereto, memories might be awakened and they might come on to my wave-length.
>
> And so, little by little, I had collected ancient things from the old temples; and these had to be kept in a dim light so that their magnetism might not be dispersed, but

gather about them and pervade the atmosphere as incense pervades it.

I also used colours for my background, knowing their power over the mind—over my mind as well as over the minds of those who came to visit me. There is a science of colours, and we classify them in magic under the ten stations of the heavens which are the seven planets and space, the zodiac and the earth. There are also the four elemental kingdoms, but these are another matter.

For my purpose I used the opalescent moon—colours on a base of silver; the purple that is a plum-colour, and the reds that are magenta or maroon, and the blues of sea-water and sky at night; never the strong primaries such as a man uses when he is a magus. Always the shadowy, blended colours are mine, for I am the shadow in the background.

As for my body, I had made that to be the instrument of my personality, training it, suppling it, learning its arts and its powers. Nature had not been unkind, but she had not been lavish, and I had to make of myself something that I could use for the purpose I had in hand. Being dedicated, I had the right to ask for what I needed, and I, naturally, asked for that beauty which should enable me to hold men's eyes and attention; but instead I was given insight and imagination, and with the knowledge that came from these I created my own kind of beauty.

It was said of another: 'She had the face that suits a woman for her soul's screen,' and this was true of me. My face was pure Egyptian, slightly high in the cheekbones, which makes my eyes look almond-shaped; slightly aquiline as to the nose, for there was Assyrian blood in the royal caste of Egypt. My eyes are very deep-set, which makes them look darker than they really are. Seen in good light, they are almost green—to match my tiger teeth, it has been said. I am supposed to be like Cleopatra—or perhaps Cleopatra was like me. I have an immense amount of hair of that very dark brown that is just not quite black; it is perfectly straight and sometimes I wear it in a knot on the nape of my neck; sometimes I twist it round my head in a coronet; sometimes in hot weather I let it hang in two plaits down over my breasts. Always I wear it parted in two smooth crow-wings upon my forehead as the Indian women wear theirs. For this reason people have talked of coloured blood, though my skin should give the lie to that, for it is the white of ivory, or of the great magnolia blooms that have no touch of pink in them. I am bold, even rash, in the matter of lipsticks, and I love long ear-rings. It would require Huysmans to do justice to the ear-rings I have possessed—jade, amber, coral, lapis, malachite for day; and for the night I have great jewels—square-cut emeralds; long, pale, drop-shaped pearls; and all the fires of the different opals, which I adore.

I am a little taller than middle height, and but for my length of limb could walk straight out of the shop in whatever model gown I might try on. But I never wear model gowns. I wear my own fashions, and they come from the "soft furnishings" as often as not, for there is a richness in the great breadths of the draperies that one does not find in the dress materials, and who shall say me nay if I choose to wear what was meant for the windows of a Venetian palace? I like my gowns to hang full and straight and lie upon the ground around my feet, and I wear soft sandals of silver and gold and iridescent colours.

Then I love furs, for I am a cold-blooded creature—it is my one physical weakness; I wear furs even in the house, and I have my houses hot. I love the whole skin with the great wicked head, and I love it to be a noble one, not the little mean mask of a fox. I have the pale skin of a timber wolf, and a blue wolf verging on black; of the great cats

I have a spotted jungle leopard and a lovely pale leopard of the snows from the Himalayas that the Tibetans say are the ghosts of bad lamas who die in sin.

I like rings, too, so big that I can hardly get my gloves on over them; and bracelets like fetters on my wrists. My hands are supple with ritual, and I am as bold in my nail lacquers as in my lipsticks. I have used silver and gold lacquers, and reds so dark that they are almost black; and iridescent lacquers that make my nails look like opals, and I wear my nails long to match my tiger teeth.

I like my shoes to be very soft and light and supple, like gloves rather than shoes, so that I can move in them without sound. I was trained as a dancer in the days of my youth, and I know the meaning of movement—how it should flow like water. I know too how the body should swing and balance from the waist, and that this is worth more in beauty than a slender line.

I am not, and never have been, a fashionable woman, not that I decry the fashions; they are for some, but they are not for me. Some say that fashions are artificial, the work of the trade, but that is untrue. Fashions change because novelty attracts and stimulates. But I who am the eternal woman, the archetypal feminine—I do not speak to the surface of consciousness, the sophisticated mind that the novelties catch, but to the archaic and primordial that is in the soul of every man, and I will pit my charm against that of any fashionable woman. They may have lovers, but I have been loved.

And I will pit my silences against their speech. Yet there is much in a voice, and the tones of a voice; they should be singing tones, even when speaking; sweet and soft on the lips, yet with reverberation behind them, for in that reverberation there is power, a strange power that beats upon the soul. I know it well, for I have used it. I shall tell presently how I use it.

For I use colour and movement and sound and light as other women use fashions, but more important than all these is scent. I value scents highly, and attach great importance to them, for there is a whole psychology and theology of scents. The scents I employ are spicy and aromatic; the flower odours are not for me—no one has ever likened *me* to a flower though I have been told I am as beautiful as a leopard. Sandal and cedar and Russia leather—these are my favourites. I love also the after odour of burnt musk and the way it clings. Camphor, I like too, for its cleanliness. Of the essential oils, I use geranium, jasmine, and attar, none other. These are the psychology of scents, but of the theology there are two I esteem most highly—galbanum and frankincense—the harsh, musky, hyrician sweetness of galbanum that is earth of earth, and the sharp stimulus of frankincense, which is as if all the trees of Paradise were burning. . . .

So much for my personality, or as much of it as I can convey in words. The rest must be told by what I do.[49]

There is an unmistakable element of ritual in this lengthy passage which explains in detail how a woman may use her face and body, makeup, hair, jewelry, clothing and scent to enhance her eternal feminine connection to Lilith's seductive powers. The Talmud describes Lilith as the long haired demon of the night. Traditionally, a woman's hair has been considered her crowning glory, a symbol of wisdom, an aspect of her essentially feminine nature. Brides of Christ, Vestal Virgins, and Orthodox Jewish Brides have been made to sacrifice their long seductive and ensnaring hair. Woman's hair has been cut and bound and covered in an effort to separate her from this goddess-given sexually seductive power of Lilith's. The Bible describes in explicit detail how Ruth, Esther, Jezebel, and Judith used oils, unguents, and

scents, jewelry and clothing, as well as kohl to outline their eyes, before each faced a terrifying transformative encounter with the masculine. These rituals of feminine adornment are archetypically connected to Lilith and her essential female seductiveness. Conscious knowledge of this connection to Lilith and the Goddess is vital to woman's spiritual and psychological development.

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[37]Patai: *Gates to the Old City,* pp. 463-464.

[38]Patai: *The Hebrew Goddess,* p. 222. Used by permission.

[39]Erich Neumann: *The Great Mother* (Princeton: Princeton University Press, Bollingen Series, 1972), pp. 80, 146.

[40]Moyshe Kulback's story "Lilith," in "The Messiah of the House of Ephriam" in *Great Works of Jewish Fantasy and Occult*, compiled, translated and introduced by Joachim Neugroschel (Woodstock, NY: Overlook Press, 1986) pp. 292-295. Courtesy of Joachim Neugroschel.

[41]C. G. Jung: *Alchemical Studies* (Princeton: Princeton University Press, Bollingen Series, 1967), Collected Works, Vol. XIII, par. 399.

[42]C. G. Jung: *Letters* (Princeton: Princeton University Press, Bollingen Series, 1973), Vol. I p. 462.

[43]C. G. Jung: *Psychology and Alchemy* (Princeton: Princeton University Press, Bollingen Series, 1953), Collected Works, Vol. XII, fig. 257.

[44]Patai: *The Hebrew Goddess,* p. 236.

[45]Howard Schwartz, author of this dream story, has been collecting and writing Lilith tales for many years. Through his connection with Lilith as the shamanistic form of the anima, he has encouraged other authors, including myself, Pamela Hadas, and Pamela Williams. This story, "Lilith's Cave," appears in *Midrashim: Collected Jewish Parables* (London: The Menard Press, 1976). Used by permission.

[46]Age thirty-nine is unusually frequent for this experience.

[47]Adrienne Rich, lines from "Natural Resources," in *The Dream of a Common Language* (New York: W. W. Norton, 1978), p. 63. Used by permission of author and publisher. Copyright © 1978 by W. W. Norton & Co., Inc.

[48]Merlin Stone: *When God Was a Woman* (New York: Harvest/HBJ, 1978, p. 158.

[49]Dion Fortune: *Moon Magic* (York Beach, ME: Samuel Weiser, 1956) pp. 57-60. Used by permission.

CHAPTER IV

LILITH AND THE DAUGHTERS OF EVE

The Zohar repeatedly links Lilith and Eve in their sinfulness (see figures 6 through 11) and therefore warns repeatedly that men must be vigilant against the seductive Lilith when they encounter a woman:

> But, behold that hard shell, the embodiment of evil, Lilith is always present in the bedlinen of man and wife when they copulate, in order to take hold of the sparks of the drops of semen which are lost—because it is impossible to perform the marital act without such a loss of sparks—[50]

The wise and learned man knows that even the prescribed marital intercourse performed on the eve of the Sabbath is in danger of Lilith's presence.

> It is the night on which 'evil power,' being supplanted by the 'beneficent power,' roams about the world, accompanied by his many hosts and legions, and pries into all places where people perform their conjugal intercourse immodestly naked, or by the light of a candle (Zohar I 14b).

Figure 6. Eve and Lilith with serpent's tail entwined, with Lilith whispering words of seduction to Eve, while Eve offers Adam the apple (Woodcut by Lucas Cranach, c. 1522.)

One is enjoined to have intercourse only when in a state of holiness . . . (Zohar III 77a). Specifically,

> The remedy is this. When a man unites with his wife, he should sanctify his heart to his Master and say:
>
> 'She that is wrapped in a black
> velvet robe is here.
> Thou shalt not enter nor take out;
> It is neither of thee nor of thy lot.
> Return, return, the sea is heaving,
> Its waves await thee.
> I cleave to the holy portion,
> I am wrapped in the holiness of the King.'
>
> He should then cover his head and the head of his wife for a short time. In the book which Ashmodai gave to King Solomon, it says that he should then sprinkle clean water around the bed. If a woman is suckling a child she should not join her husband while the child is awake, nor give it suck afterwards, until time enough has elapsed for walking two miles, or one mile if the child cries for milk. If all this is done, Lilith will never be able to harm them (Zohar III 19a).

Although Noah was a holy and righteous man, it is interesting to note that Jewish legends indicate some confusion between his wife Naamah and the shadowy Lilith. Some say she was Naamah, the lovely one, whereas others say she was Naamah, the demoness and companion of Lilith who is sometimes called Lilith the younger.[51] There is the further information that "The stay in the ark brought many diseases upon Noah and his family, apart from the discomfort caused by the bad odor of the spirits, demons and Liliths.[52]

Figure 7. Lilith, crowned and winged, and with a serpent's tail, offers the apple to Eve under the Tree of Knowledge. (Woodcut by Holzschmitt, 1470.)

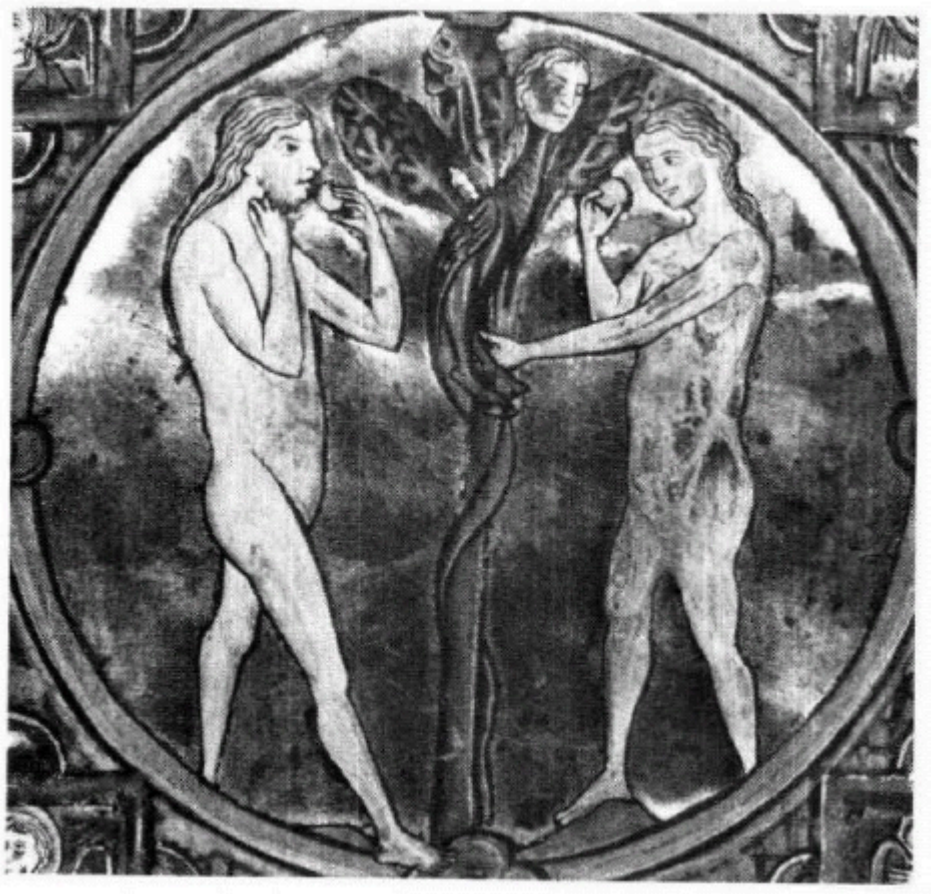


Figure 8. Lilith as serpent in The Tree of Knowledge oriented toward Eve. A somewhat androgynous Adam looks on. (Courtesy of the Osterreichischen Nationalbibliothek, Vienna.)

The Zohar states that Lilith fled when God gave Eve to Adam as his wife:

> God allowed Adam to watch as He created a woman using bone, tissues, muscle, blood, glandular secretions, and covering her with skin and tufts of hair. Because he had witnessed her fleshly creation, Adam was repulsed by her.
> God tried a third time and acted more circumspectly to include some of Lilith's seductiveness. Having taken a rib from Adam's side in his sleep, He formed it into a woman; they plaited her hair and adorned her like a bride, with twenty-four pieces of jewelry, before waking him. Adam was entranced.[53]

Similarly Midrash sources,[54] add that God himself appealed to the angels to "perform services of friendship for Adam and his helpmate." Rabbi Eliezer adds, "And the angels beat drums and danced like females," ostensibly to inject some of Lilith's sensuality into Adam's marriage to Eve.

In another legend we see again that God's attempt to make Eve chaste, and devoid of Lilith qualities, fails:

> When God was on the point of making Eve, He said, 'I will not make her from the head of man, lest she carry her head high in arrogant pride; not from the eye, lest she be wanton-eyed; not from the ear, lest she be an eavesdropper; not from the neck, lest she be insolent; not from the mouth, lest she be a tattler; not from the heart, lest she be inclined to envy; not from the hand, lest she be a meddler; not from the foot, lest she be a gadabout. I will form her from a chaste portion of the body,' and to every limb and organ as he formed it. God said, 'Be chaste! Be chaste!' Nevertheless, in spite of the greatest caution used, woman still has all the faults God tried to obviate.[55]

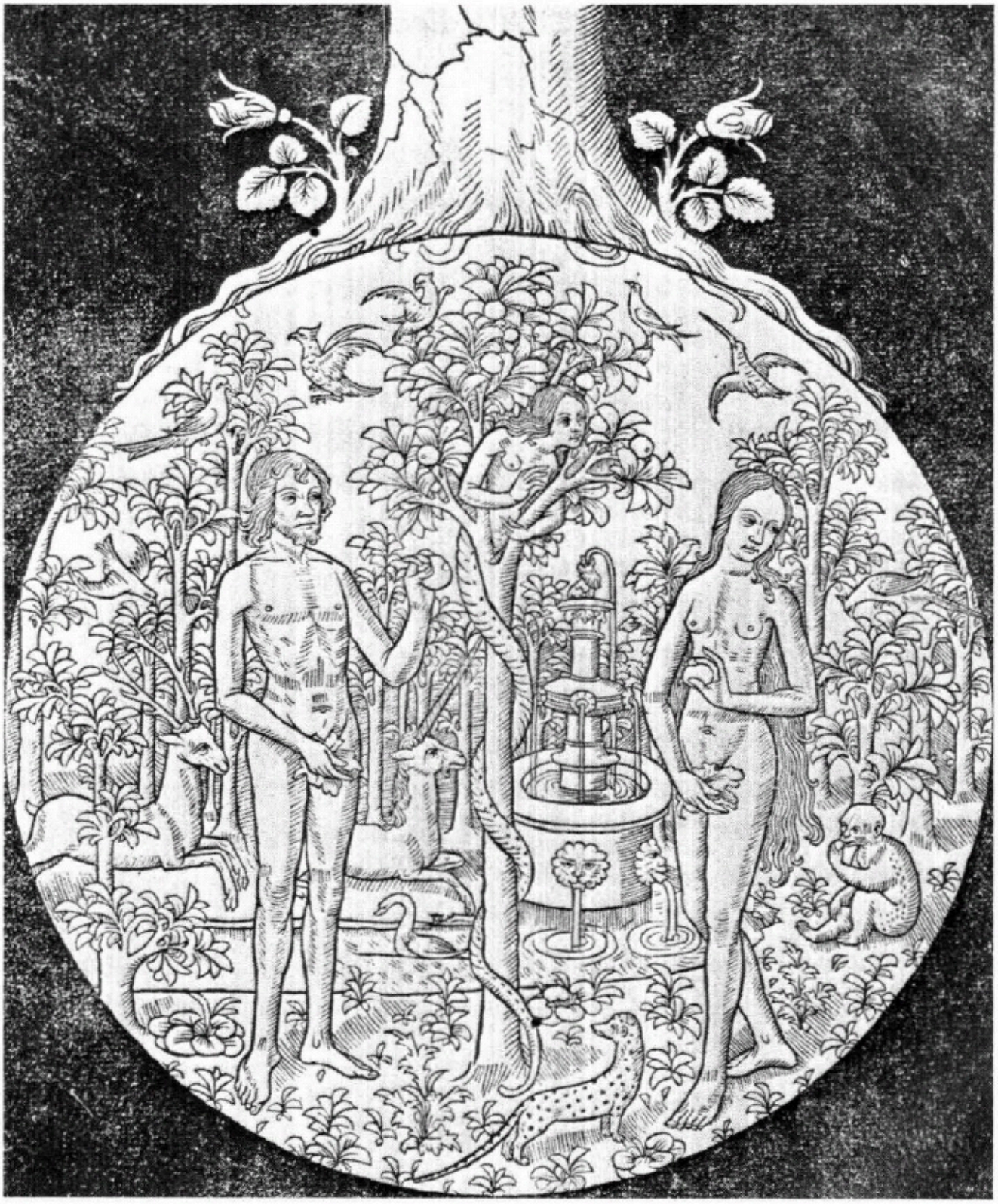
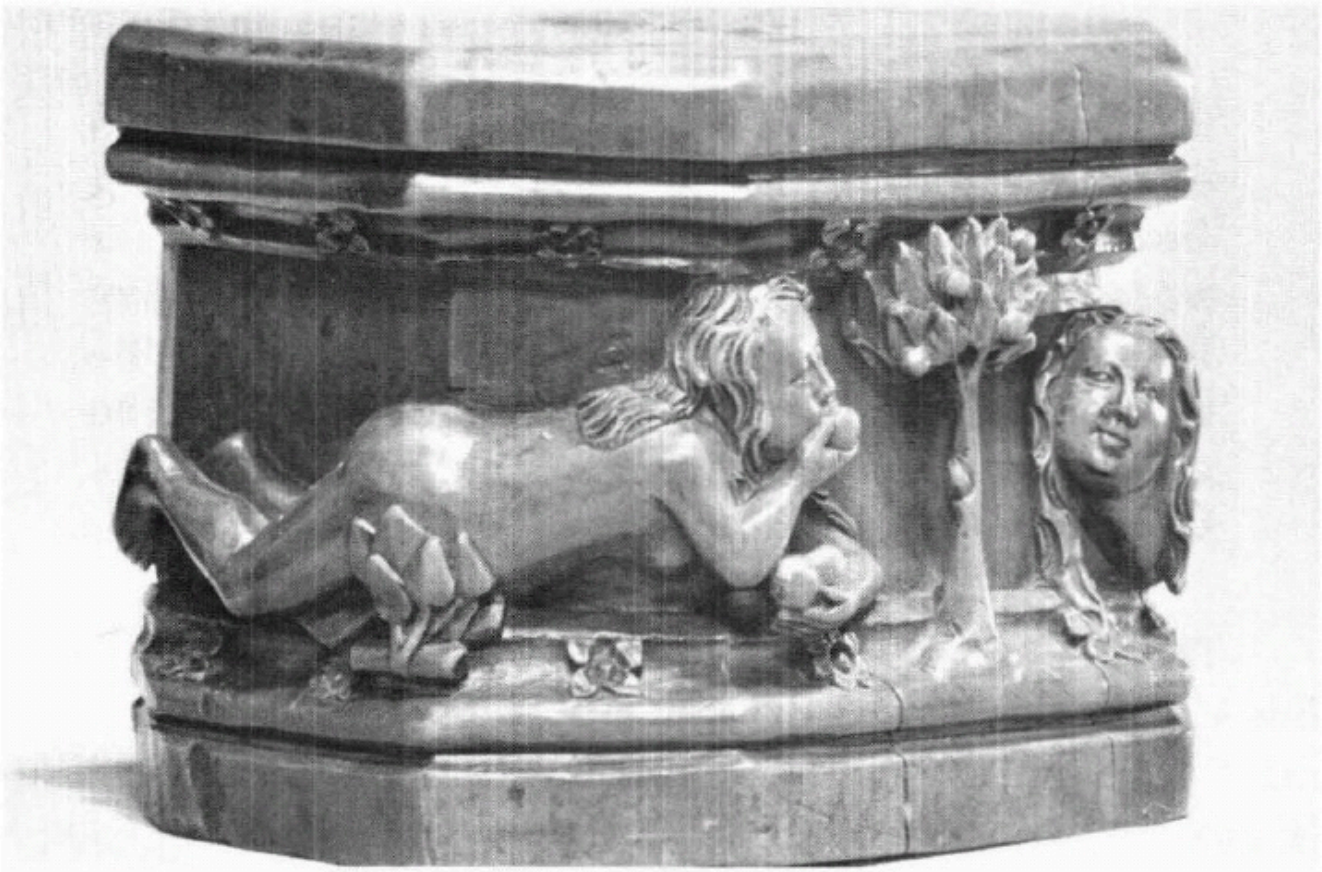


Figure 9. Lilith, the seductress, with the face of a woman and the tail of a serpent, entwined around the Tree of Knowledge, between Adam and Eve. (Woodcut entitled "The Temptation of Adam and Eve," by Antoine Verard, c. 1500. Courtesy of The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1924.)

There is an English folk belief that lilies spring from Eve's tears that fell to the ground as she left the Garden of Eden. The lilies symbolize Eve's purity, but the name—lily—is amazingly

like that of the original sinful woman—Lilith. Even in the familiar story of Eve being made from Adam's rib, the most chaste portion of his anatomy, there is a hidden pun on *tsela,* the Hebrew word for "rib." Eve, though designed to be Adam's helpmeet, proved to be a *tsela,* a "stumbling," or misfortune.[56] She, like Lilith, had intercourse with the serpent, and she, too, became mother of generations of demons (Zohar III 76b). The Talmud (PR 100b) says that among the ten curses bestowed upon Eve is: she grows long hair like Lilith, sits when making water like a beast, and serves as a bolster to her husband. The connection between Lilith and Eve is further elucidated in the Zoharic myth that Lilith *is* "the Serpent, the Woman of Harlotry who incited and induced Eve . . . causing Eve to seduce Adam into having intercourse with her while she was in her menstrual impurity."[57] Thus, it is impossible to know woman or be a woman without encountering both Lilith and Eve. Lilly Rivlin writes of this:



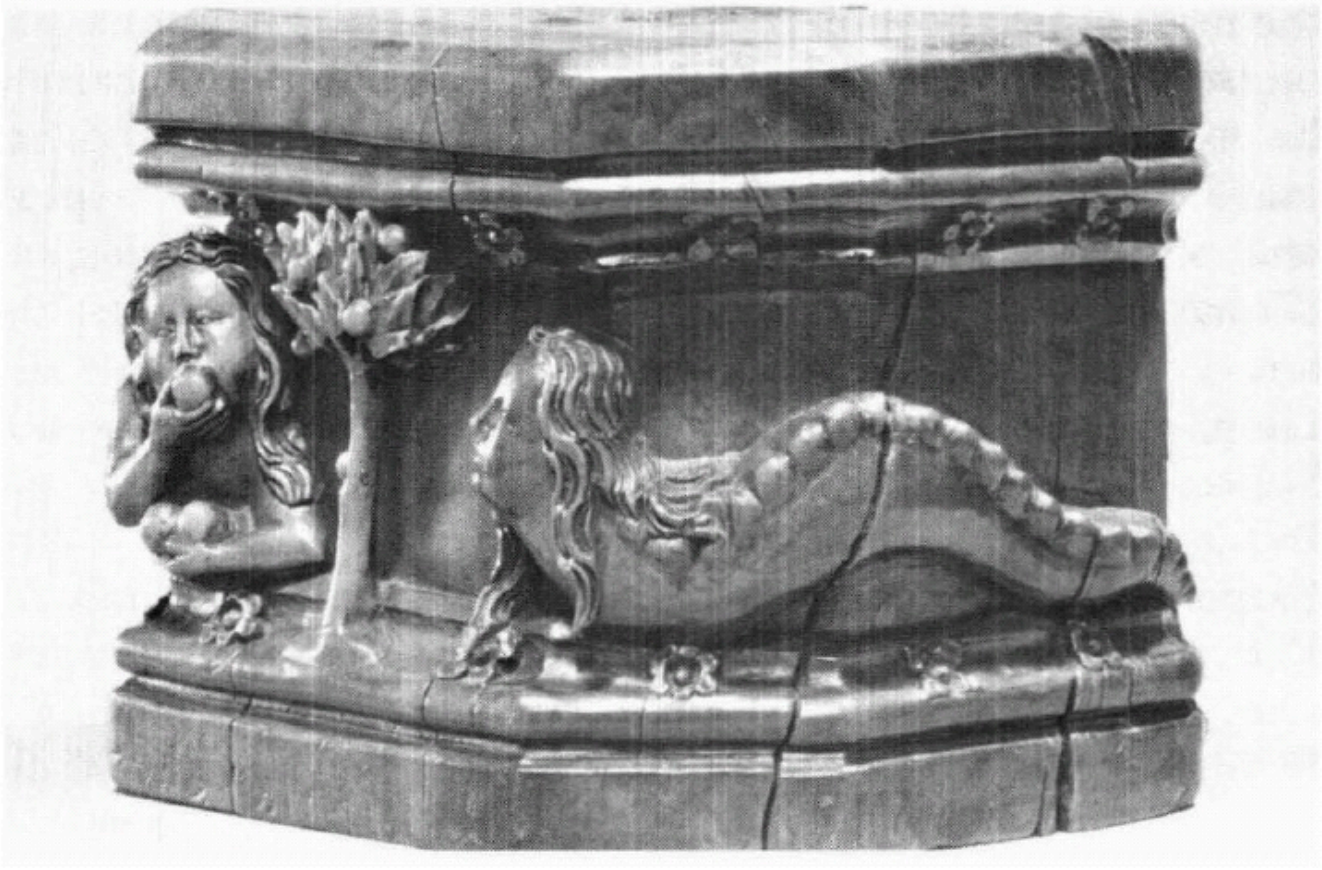


Figure 10. Lilith and Eve were so closely linked in sinfulness in the medieval mind that, here, and in figure 11, they frequently served as a base for statues of the Virgin and Child, with the Virgin representing the new Eve. Two views of the statue base are shown here. Top: Eve is biting into the forbidden fruit, clasping several more apples to her breast, presumably for Adam. Bottom: the longhaired temptress Lilith, with the face of a woman and the body of a serpent. (Flemish, late 15th century. Courtesy of the Metropolitan Museum of Art, The Cloisters Collection, 1955, 55.116.2)

> I knew about Lilith, dimly like an archetypal memory, as a predecessor to Eve. And I was repelled by Eve, that submissive blond creature wiled by a snake, falling for a line. . . .

The writer continues:

> I felt uncomfortable in the Eve role. I twisted at the bit; I felt Dionysian impulses. My personal images were not of an infantile paradise, a protected Garden of Eden, but of rough yellow and brown deserts, of iron gray molten rock, of golden thistles and thorned brambles. Also, I could not understand the shame of nakedness. I was animal, I was God! I was substance and pulsing orifice. Beneath layers of civilization, I was fur throbbing, and echoes of deep-welled animal cries. . . .[58]

Modern women, the daughters of Eve, frequently encounter their Lilith nature in the mirror. In fact, the Zohar refers to Lilith as the unclear mirror of prophesy (Zohar I 24a). As Isaac Bashevis Singer writes:

> There is a kind of net that is as old as Methuselah, as soft as a cobweb and as full of holes, yet it has retained its strength to this day. When a demon wearies of chasing after yesterdays or of going around in circles on a windmill, he can install himself inside a mirror. There he waits like a spider in its web, and the fly is certain to be caught. God has bestowed vanity on the female, particularly on the rich, the pretty, the barren, the young who have much time and little company.[59]

Figure 11. The Virgin offering her breast to the Christ Child. She is surmounting Eve eating an apple, and Lilith, who has the face of a woman and the body of a serpent. (France, c. 1400. Courtesy of the Victoria and Albert Museum, London.)

The demon in this classic tale of the mirror is Samael, the husband of Lilith. He is the demonic form of the animus who leads the Eve-like young wife, Zirel, to an encounter with Lilith:

> Zirel had an attic which she called her boudoir and where hung a mirror as blue as water on the point of freezing. The mirror had a crack in the middle, and it was set in a golden frame which was decorated with snakes, knobs, roses, and adders. In front of the mirror lay a bearskin and close beside it was a chair with armrests of ivory and a cushioned seat. What could be more pleasant than to sit naked in this chair, and rest one's feet on the bearskin, and contemplate oneself? Zirel had much to gaze at. Her skin was white as satin, her breasts as full as wineskins, her hair fell across her shoulders, and her legs were slender as a hind's. She would sit for hours on end delighting in her beauty. The door fastened and she would imagine that it opened to admit either a prince or a hunter or a knight or a poet.[60]

The demon in the mirror seduces the lonely young woman, and brings her face to face with Lilith. Disaster naturally follows such an unconscious possession.

Similarly, the novel *Leah's Journey* begins with these words, "It was the mirror which had brought Leah up to the attic. . . ." As the beautiful young bride to be stands admiring her naked body and long red hair, she recalls her sister who had submitted to the traditional Hebrew custom of sacrificing her hair upon marriage. Leah vows never to allow the orthodox rabbi to cut her hair, and instantly, a fiery pogrom erupts in the town below, Leah's house is invaded and she is raped.[61] Thus begins her journey of individuation.

A woman patient encountered Lilith in the mirror more consciously in a passionate love affair after many years of marital fidelity. One day while she was playfully sneaking up behind her lover as he worked, a male co-worker warned of her approach. When her Lilith-like act was derailed, she found herself suddenly and astonishingly enraged. That night she dreamt that she stood gazing into a mirror, while her analyst, an older wise woman, stood behind her. The dreamer asked, "Am I so black?" and the mirror, in words reminiscent of the bride in the Song of Songs, replied, "You are black but comely . . . Take no notice of your swarthiness, it is the sun that has burned you. Your mother's sons turned their anger on you, they made you look after their vineyards. Had you only looked after your own!"

The sudden uprush of anger had apparently connected the dreamer to her guilt about her adulterous affair and the underlying anger she felt toward her husband. She therefore asks the question, "Am I so black?" The mirror, reflecting both the dreamer and her wise analytic self, answers that it is her angry judging masculine attitudes toward her own sexuality that have enslaved and blackened her, and that she needs to become fully attentive to her own feminine values.

The Zohar, too, supports this interpretation since it says that "black but comely" *is* Lilith, the unclear mirror to prophesy (Zohar I 49a). In addition we are told that:

> In the hour when the Matronit (the Shekhina) adorns herself and wishes to approach her Husband, and she adorns herself, and says to her hosts: 'I am black (S. S. 1:5)—

from the side of the Below, and comely (ibid.)—from the completion of the side of the Above.'[62]

Years earlier, this same dreamer had a recurrent daydream about her male analyst. She wished, while looking in his office bathroom mirror, and brushing her hair, that he would see her and be overcome with desire for her, and break the patriarchal incest taboo. He interpreted her "Oedipal wish," but these words were not powerful enough to banish Lilith from her mirror.

The same woman had a recent dream in which a Solomon-like figure, also mirroring her Lilith nature, gave her sacks of ripe oranges. She likened this gift to the motif in the Song of Songs, "comfort me with apples for I am sick with love." The dreamer knew that the vitamin C of the oranges triggers the body's auto-immune system. In the same way, the reflection of Lilith in the mirror can help a woman heal the split within her between Eve and Lilith.

The Solomon-like animus in the dream was in fact an analyst who specializes in narcissistic disorders. For healing to occur, not only is concentrated reflection upon one's Lilith shadow required, but it is also necessary to eat or assimilate one's narcissistic needs.

When Lilith is split off from Eve in a woman's psyche the woman is sexually cold. Often she marries a man who helps perpetuate the split by relating only to her Eve side. The resulting alienation and desolation are described in Anaïs Nin's erotic story:

> Lilith was sexually cold, and her husband half knew it, in spite of her pretenses. . . .
>
> They were sitting there together and he was looking at her with an expression of mellow tolerance, which he often had in face of her nervous explosions, her crises of egotism, of self-blame, of panic. To all her dramatic behavior he responded with an unwavering good humor and patience. She was always storming alone, being angry alone, going through vast emotional upheavals in which he did not take part.
>
> Possibly this was a symbol of the tension which did not take place between them sexually. He refused all her primitive, violent challenges and hostilities, he refused to enter this emotional arena with her and respond to her need of jealousies, of fears, of battles.
>
> Perhaps if he had taken up her challenges and played the games that she liked to play, perhaps then she might have felt his presence with more of a physical impact. But Lilith's husband did not know the preludes to sensual desire, did not know any of the stimulants that certain jungle natures require, and so, instead of answering her as soon as he saw her hair grow electric, her face more vivid, her eyes like lightening, her body restless and jerky like a racehorse's, he retired behind this wall of objective understanding, this gentle teasing and acceptance of her, just as one watches an animal in the zoo and smiles at his antics, but is not drawn into his mood. It was this which left Lilith in a state of isolation—indeed, like a wild animal in an absolute desert.
>
> When she stormed and when her temperature rose, her husband was nowhere to be seen. He was like some bland sky looking down at her and waiting for her storm to spend itself. If he, like an equally primitive animal, had appeared at the other end of this desert, facing her with the same electric tension of hair, skin, and eyes, if he had appeared with the same jungle body, treading heavily and wanting some pretext to leap out, embrace in fury, feel the warmth and strength of his opponent, then they might have rolled down together and the bitings might have become of another sort, and the bout might have turned into an embrace, and the hair-pulling might have brought their mouths together, their teeth together, their tongues together. And out of

the fury their genitals might have rubbed against each other, drawing sparks, and the two bodies would have had to enter each other to end this formidable tension.[63]

The sense of wholeness resulting from consciously integrating *both* Lilith and Eve is beautifully portrayed in this modern parable:

> Once upon a time there was a man who was haunted by Lilith. The demon had disguised herself in the clothes of an ordinary, simple, agreeable Woman and came to visit Adam when he was alone.
> Why are you on your own? Lilith asked. Where is your woman, the one who came to replace me?
> She is out in the country, she went to visit relatives, and she will return soon. She will not be pleased to find you here, for she fears you.
> Why should my sister be afraid of me? asked Lilith. I am as simple in my heart as she is. I am as good and kind as she is. I love my parents and I love my children, the same as she. But I don't think as she does, our difference is hidden in the mind, not in our bodies.
> I believe you, said Adam, and I love you, but I need a peaceful life.
> Have it your way, said Lilith, have your peaceful life. I am just your other woman, and I will not leave you, but will love you as I always did.
> Adam looked into her eyes and said no more. Her eyes were like doors wide open into a world he had almost forgotten, and he stepped inside.
> They were in each other's arms and mouth when Eve returned. Lilith and Adam are united, she thought. Stay with me, sister. I will bring food to your bed. She brought food and drink to the bed for them and retired to a far corner of the house, where she crouched at the stove to keep herself warm, and went into a trance. She left her own body and entered the body of her sister Lilith and thus she embraced and kissed Adam and felt his love for her as she had never known it before.
> But I am your Eve, said Lilith. Why do you love me so passionately? You never loved me with such passion before.
> Adam laughed and said: You will leave with dawn and I will not see you for a long time. If I am passionate it's because our happiness is but short.
> How can you say that? said Lilith. I will be here tomorrow and the day after and so for the rest of your life. Why do you love me so passionately? Do you think I am the one I look? I am Eve speaking through my sister's mouth.
> You are joking, laughed Adam, I know you will leave at the dawn and will not be back for quite some time.
> Lilith, who was Eve now, kissed him and said: I wish this were so, but alas I cannot leave you. I will stay with you, because you are full of fire for this other woman whose body I have now taken over. Look at me carefully and tell me whether you don't see that I am your wife Eve?
> Eve sits in the far corner of the house, said Adam. But when he looked he could not see her there. What he saw were the flames from the stove.[64]

Esther Harding points out that a woman needs to be true to her own feminine feeling, not to contract or law, for individuation to occur.[65] In addition, Rivkah Kluger shows that because

the Queen of Sheba's shadow is made conscious when her Lilith nature is mirrored, she can reach a higher level of development and know her own deep sources of feminine wisdom.[66]

An image of wholeness representing the potential integration of the feminine self appeared in the following dream of a woman who had lived out and consciously integrated many aspects of the Lilith myth. She dreamt that she, and a woman named Eve, rode in a limousine in queenly splendor toward the center of a four gated city. The city appeared as a rose, gold, and black mandala with round golden cupolas in each corner and the black night sky surrounding it. The patient lived the Eve side of her nature in a traditional patriarchal marriage for many years. At the time of her dream, she was living out many aspects of her Lilith nature in a passionate love affair. Her friend Eve who rode in the dream limousine with her was a Latin American woman whose husband had divorced her for becoming "liberated." He said that she was no longer Eve-like (submissive) enough for him. So the Eve and Lilith sides of the dreamer were together symbolized in the very feminine rose, gold, and black curves of the mandala city.

For daughters of Eve, the Lilith shadow lies very close to the transpersonal, and the assimilation of Lilith has a profound effect on individuation. The Baba Yaga, a witch not unlike Lilith, flies through the night sky in a mortar and uses a pestle to row. Marie-Louise von Franz tells us that this symbolizes a grinding down to the essentials, to the *prima materia.* It is a realization of the shadow which goes so deep that one can say no more about it. It is the turning point. The ego in its negative aspect has been pulverized, and has to give in to higher powers.[67] Both Lilith and the Shekhina follow in the footsteps of the flock, are black but comely, and are experienced by women as aspects of the transpersonal shadow.

LILITH AS CHILD KILLER

The early legends concerning Lilith's relationship to children show a progression.

> From the moment she came forth, she went up and down to the cherubim who have the 'little faces of tender children' and desired to cleave unto them and be one of them, and was loathe to depart from them (Zohar I 18b).
>
> But the Holy One, blessed be He, removed her from them and made her go below. . . . He chid her and cast her into the depths of the sea, where she abode until the time that Adam and his wife sinned. Then the Holy One, blessed be He, brought her out from the depths of the sea and gave her power over all those children, the 'little faces' of the sons of men, who are liable to punishment for the sins of their fathers (Zohar I 19b).

למזל טוב
שִׁיר דַּמַּעֲלוֹת
אֶשָּׂא עֵינַי אֶל־הֶהָרִים
מֵאַיִן יָבוֹא עֶזְרִי ; עֶזְרִי מֵעִם ה׳ עוֹשֵׂה שָׁמַיִם וָאָרֶץ;
אַל־יִתֵּן לַמּוֹט רַגְלֶךָ אַל יָנוּס שֹׁמְרֶךָ ; הִנֵּה לֹא־יָנוּם
וְלֹא יִישָׁן שֹׁמֵר יִשְׂרָאֵל ; ה׳ שֹׁמְרֶךָ ה׳ צִלְּךָ עַל־יַד יְמִינֶךָ;
יוֹמָם הַשֶּׁמֶשׁ לֹא יַכֶּכָּה וְיָרֵחַ בַּלָּיְלָה ; ה׳ יִשְׁמָרְךָ מִכָּל
רָע יִשְׁמֹר אֶת־נַפְשֶׁךָ ; ה׳ יִשְׁמָר־צֵאתְךָ וּבוֹאֶךָ מֵעַתָּה
וְעַד־עוֹלָם;
שדי קרע שטן
סיני זסנסיני זסמנגלוף
פנימה
אדם
אברהם
יצחק
יעקב
זחוה
זשרה
ורבקה
לאה, ורחל
מכשפה לא תחיה
לא תחיה מכשפה
מכשפה תחיה לא
ליליית וכל כת
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דילה חוצה

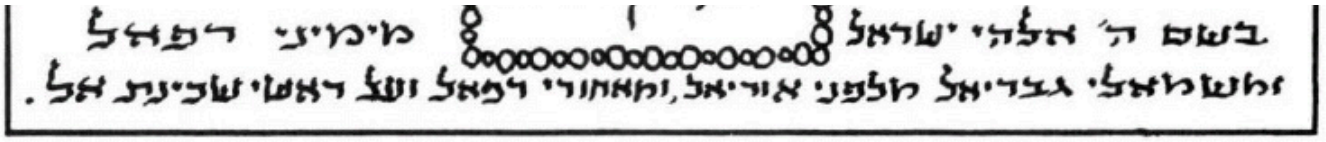

Figure 12. "The Story of Lilith" by Howard Schwartz tells of a husband and wife who save their baby from Lilith's murderous envy using this amulet. (Courtesy of the Israeli artist, Tsila Schwartz. See bibliography for complete reference.)

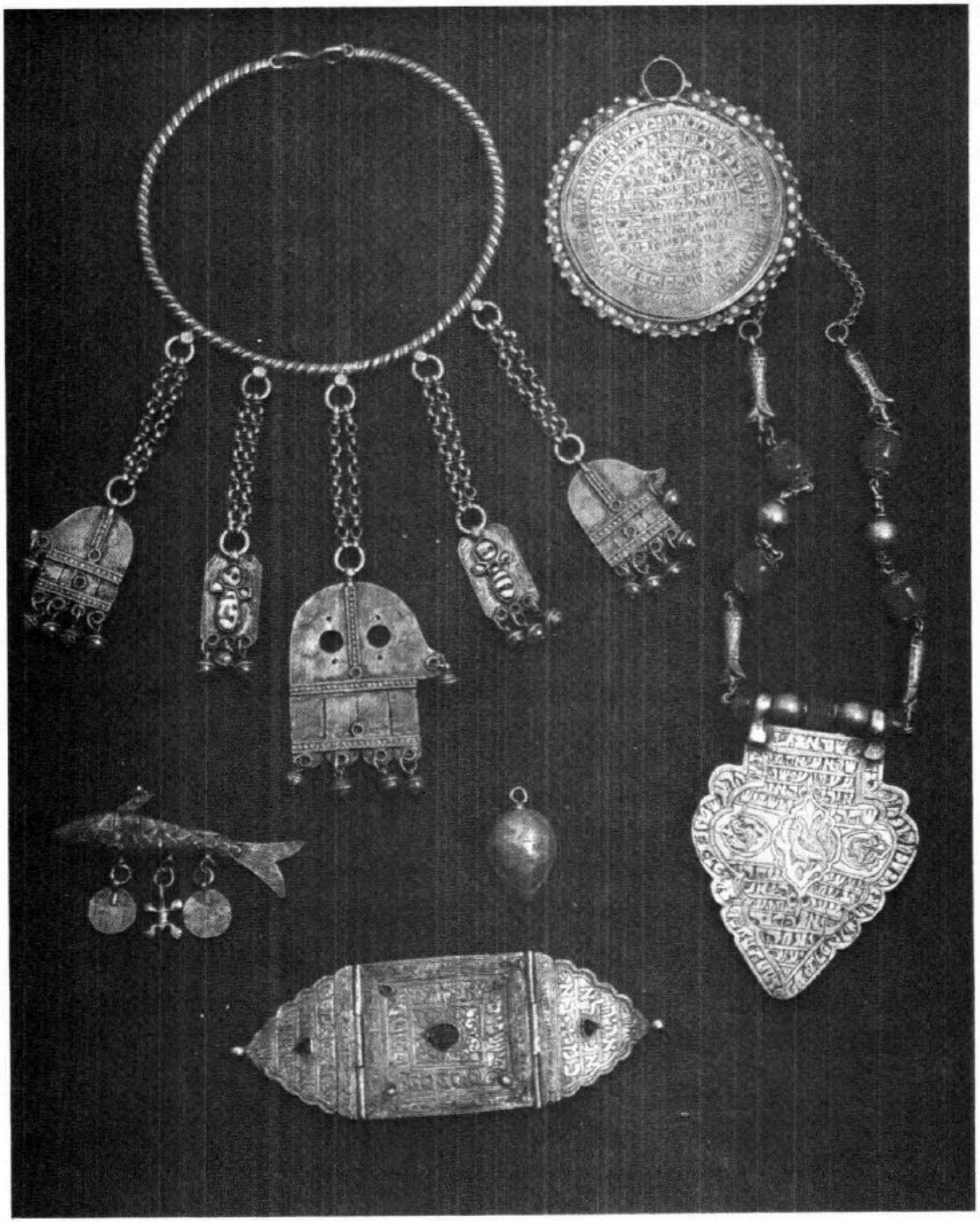

Figure 13. Various birth amulets. Included is: a necklace from Afghanistan for a pregnant woman, made of silver with three pendants in the shape of a hand, and two pendants depicting infants (19th century); a piece of engraved silver with turquoise stones (19th century from Persia); hammered and engraved silver with coral beads (18-19th century from Persia); a heart shaped locket engraved in silver from Morocco (19th century); an

engraved silver buckle from Persia (18-19th century); and an amulet from Morocco (19th century) in the form of a fish that has been made from hammered silver. The amulet has three pendants, one shaped like a frog. (From the Sir Isaac and Lady Edith Wolfson Museum Collection, Jerusalem. Reproduced by permissions.)

The Zohar (76b) explains that because Eve bore Cain from the filth of the serpent, she was evermore liable to punishment by God's "maidservant," Lilith, who could wrench away her newborn children (Zohar II 96a-b). Thus, the daughters of Eve suffer the two aspects of the feminine. There is Eve, the mother of all who live, and Lilith, the punitive, childkilling lash of God.

Eve is the life nourishing side of the instinctual feminine, while Lilith is its deathdealing opposite. It is said that the daughters of Eve suffer Lilith's pain at each diminishment of the moon. Lilith rules the Equinoxes and the Solstices.[68] Like Hecate, her powers are greatest at the instinctual crossroads of a woman's life: at puberty, at each menstruation, at the beginning and end of pregnancy, motherhood and menopause. Modern women, the daughers of Eve, recognizing Lilith's power at these crossing points, have used amulets that both praise and prevent Lilith. That is, many of these amulets are used for fertility as well as to prevent harm to the woman in childbirth, and to the newborn (see figures 12-17 and 24-33).

A woman experiences the Eve and Lilith sides of her nature in the ebb and flow of her menstrual cycle. In the first half of the cycle, Eve is ascendant; anticipating ovulation and perhaps conception she feels receptive, open and related. When conception does not occur, Lilith holds sway. Hope gives way to despair, and the raging premenstrual witch carries her off to the desolate wilderness and bitterness of the menstrual hut.

Figure 14. Amulet for mother and infant, engraved in silver. Notice the image of the demon Lilith in the center, and the inscription that surrounds the amulet. See also figure 17, where Lilith is surrounded by chains of iron. Persia, 19th century. (Courtesy of the Sir Isaac and Lady Edith Wolfson Museum Collection, Jerusalem.)

Figure 15. An amulet from Palestine for a woman in childbirth. The protection against Lilith is handwritten on paper, and has a gilded wooden frame. 19th century. (Courtesy of the Sir Isaac and Lady Edith Wolfson Museum Collection, Jerusalem.)

According to legend, Lilith was made barren by God when he "cooled" the female of Leviathan.[69] She had no milk in her breasts and was unable to bear human children.[70] Lilith's jealousy of Eve is underscored by the folk belief that a single drop of Lilith's menstrual blood is laden with sufficient bitterness and poison to kill the population of an entire town.

The war between Eve and Lilith rages on yet another level. Eve can have her needs met in a relationship. Lilith cannot. She must cut and run. She refuses dependency and submission. She will not be bound or pinned down. She needs to be free, to move, and to change. She is an aspect of the individuating feminine ego that can only develop in the wilderness, unrelated, without eros and childless, ever jealous of Eve who remains in man's embrace.

Eve, for her part, feels fettered to the earth by men and children and mirrors Lilith's jealousy. In *Symbols of Transformation,* Jung speaks of Lilith's story as a parallel to the myth of the Lamia who seduced Zeus. Jealous Hera retaliated by causing her to bring only dead children into the world. Ever since then, the raging Lamia has haunted pregnant women, kidnapped infants, and strangled them.[71] Figure 18 shows the winged, bird-clawed Lamia bearing off a new-born babe. The cycle of alternations between the Lilith and Eve aspects of woman's psyche is endless.

The story of Adam and Eve and Lilith is told in the Zohar:

> He created Adam and gave him a partner, as soon as Lilith saw Eve clinging to his side she was reminded by his form of the supernal beauty, and she flew up from thence . . . and lived by the Red Sea until Adam and his wife sinned. Then the Holy One, blessed be He, sent her forth to ever after wreak her revenge on the children of mankind (Zohar I 19b).

יהוה
צמרכד
שדי

Figure 16. Amulet (Kurdistan, 19th century) for a woman, engraved with the word *Zamargad*, one of the realms over which Lilith reigned. Also visible is the word *Shaddai*, one of the mystical names for God. The amulet is made of engraved and welded silver, and has a chain and bells. (Courtesy of the Sir Isaac and Lady Edith Wolfson Museum Collection, Jerusalem.)

Eve, like the supernal beings who cling to God, remains clinging to Adam's side. Clinically, one sees this in women who do what is expected of them because of a strong patriarchal judgment within themselves which states as the Zohar does: ". . . for a woman enjoys no honour save in conjunction with her husband" (Zohar I 20a). Or, one sees similar clinging behavior in women who have strong infantile needs for love and approval from a man or the father. Lilith the child killer strangles these infantile needs.

Tales of Lilith as child killer swirl with contradiction. She is at once the Lilith who plays with babies while they sleep, causing them to dream and smile (one is enjoined to tap the baby on its nose to awaken him and dispel Lilith's spirit.)[72] And it is Lilith who causes the tangle of hair at the back of babies' heads as she plays with them, tickling them and causing them to roll about in laughter and delight. However, the selfsame Lilith also causes epilepsy, strangulation and death in those babies who come from the side of "uncleanness."

The forces of Eve, mother of all living things, and Lilith, spirit of Night and Air, are evidenced in women's conflict between giving birth and nurture to children, and needing to produce and nourish ideas and works. Women who combine motherhood and careers engage in a continuous juggling act, requiring both timing and balance. As she attempts to meet the needs of her children, her work, and herself, a woman can suddenly feel the fiery uprush of Lilith's murderous rage.[73] It comes most often when the mother herself is in need of mothering. That is, when she is tired, hurt, or sick, or when the Lilith side of her nature is threatened with being bound or pinned down by the needs of others, or patriarchal (animus) notions.

Here a daughter of Eve, under attack by her infantile clinging to the patriarchal "Angel in the House" ideals finds salvation in Lilith's child killing rage:

Figure 17. A 19th century Persian amulet for the protection of a newborn child against Lilith. Lilith is represented with arms outstretched and she is bound in fetters. On her body is written, "Protect this newborn child from all harm." On either side of her are the names of Adam and Eve, and the patriarchs and matriarchs, while above her are the initial letters of a passage from Numbers (6:22-27), and below from Psalms (121). (Courtesy of The Israel Museum, Jerusalem.)

> . . . I discovered that . . . I should do battle with a certain phantom. And the phantom was a woman, and when I came to know her better I called her after the heroine of a famous poem, 'The Angel in the House' . . . She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. If there was chicken, she took the leg; if there was a draft, she sat in it. In short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize with the minds and wishes of others. Above all, I need not say it—she was pure. . . . And when I came to write, I encountered her with the very first words. The shadow of her wings fell on my page; I heard the rustling of her skirts in the room. . . . She slipped behind me and whispered . . . Be sympathetic; be tender; flatter; deceive; use all the arts and wiles of your sex. Never let any one guess you have a mind of your own. Above all, be pure. And she made as if to guide my pen. I now record the one act for which I take some credit to myself. . . . I turned upon her and caught her by the throat. I did my best to kill her. My excuse, if I were to be had

up in a court of law, would be that I acted in self-defense. Had I not killed her, she would have killed me.[74]

On this intrapsychic level, the self destructive split between the child-nourishing Eve and the child-killing Lilith is seen in those women who are cut off from their own bodily needs. They drive themselves when tired, nourish themselves poorly and irregularly, and abuse their bodies in an attempt to strangle their inner child. The alternation of the Eve and Lilith qualities can readily be seen in the binging and purging cycles of the eating disorders so frequently encountered in women.

Figure 18. Lamia carrying off a newborn babe. (From a frieze, "Tomb of the Harpies," Acropolis of Xanthos. Courtesy of the British Museum.)

At certain times, particularly during the premenstrual days when Lilith holds sway, it is necessary for a woman to listen to her Lilith needs for freedom and isolation, to strangle her infantile needs for love and approval within a relationship, and to flee from the needs of others. During this time she can become conscious of whatever has been rejected or

neglected on the Lilith side. In this way the child killing destructive Lilith energies can be gathered, and made ready for Eve's more related turn of the cycle.

The following folk tale illustrates how Lilith's child killing energies can be redeemed through conscious reflection on her nature. Again, a mirror is required to know the Lilith quality and transform it from self destructive killing to self acceptance and loving. In this story, Mother Holle or Hulda, the long haired Teutonic night demon who attacked infants and is identified with Lilith, is transformed into Venus, the Goddess of Love, through a Hebrew-Yiddish "love receipt":

> Secure an egg laid on a Thursday by a jet-black hen which has never laid an egg before, and on the same day, after sunset, bury it at a crossroads. Leave it there three days; then dig it up after sunset, sell it and purchase with the proceeds a mirror, which you must bury in the same spot in the evening 'in Frau Venus' name,' and say 'allhie begrab ich diesen Spiegel in der Lieb, die Frau Venus zu dem Dannhauser hat.' Sleep on that spot three nights, then remove the mirror, and whoever looks into it will love you![75]

To become conscious of the deep split in the feminine between the child-killing Lilith and the child-loving Eve, a woman needs to be connected to herself at a basic and instinctual bodily level. In the following legend, Solomon, by mirroring the split in woman's nature and raising the sword of masculine logic, focuses the woman on her true instinctual need.

The two prostitutes who appeared before Solomon were none other than Lilith and Naamah.[76] Both women had given birth the night before. When they awoke, one baby was dead and one lived. Both appeared before Solomon, each woman claiming the live infant as her own. Solomon, wise in the ways of feminine psychology, decreed that the baby be divided in two, and raised his sword of justice. Instantly, the true mother cried, "Give it to her, but do not destroy the child."

Thus, the Solomon-like wisdom of the heart connects a woman to her own feminine nature which contains both Lilith and Eve and prevents her from becoming wholly possessed by Lilith's demonic power-seeking destructiveness.

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[50]Patai: *The Hebrew Goddess*, p. 223. Used by permission.

[51]See Ginzberg: *The Legends of the Jews*, Vol. V, p. 147.

[52]Ginzberg: *The Legends of the Jews*, Vol. V, p. 197.

[53]Robert Graves and Raphael Patai: *Hebrew Myths: The Book of Genesis* (New York: McGraw-Hill, 1963), p. 66.

[54]See Patai: *Gates to the Old City*, p. 265; and Ginzberg: *The Legends of the Jews*, Vol. I, p. 68.

[55]Ginzberg: *The Legends of the Jews*, Vol. I, p. 66.

[56]Graves/Patai: *Hebrew Myths: The Book of Genesis*, p. 69.

[57]Patai: *Gates to the Old City*, p. 456.

[58]See Lilly Rivlin's "Lilith," in *Ms.*, Vol. I, No. 6, December 1972, p. 92. Used by permission.

[59]See Isaac Bashevis Singer's, "The Mirror," in *Gimpel the Fool* (New York: Avon, 1957), p. 69.

[60]Singer: "The Mirror," in *Gimpel the Fool*, pp. 69-70.

[61]See Gloria Goldreich: *Leah's Journey* (New York: Berkley Books, 1978), pp. 3-11.

[62]Patai: *Gates to the Old City*, p. 450. Used by permission.

[63]From *Delta of Venus* by Anais Nin, copyright © 1977 by the Anais Nin Trust. Reprinted by permission of Harcourt Brace Jovanovich, Inc. pp. 58-59.

[64]Jakov Lind, "Lilith and Eve," in *Imperial Messages* (New York: Avon, 1976), edited by Howard Schwartz, pp. 139-140. Copyright © Jakov Lind, 1983. Used by permission.

[65]M. Esther Harding: *Woman's Mysteries* (New York: The C. G. Jung Foundation, 1971), p. 162.

[66]Kluger: *Psyche and Bible*, pp. 112-120.

[67]Marie-Louise von Franz: *The Feminine in Fairy Tales* (New York: Spring Publications, 1972), p. 115.

[68]Patai: *The Hebrew Goddess*, p. 233.

[69]Patai: *The Hebrew Goddess*, p. 235.

[70]Patai: *The Hebrew Goddess*, p. 208.

[71]C. G. Jung: *Symbols of Transformation* (Princeton: Princeton University Press, Bollingen Series, 1956), Collected Works, Vol. V, par. 369.

[72]Patai: *The Hebrew Goddess*, p. 228.

[73]While news broadcasts often describe women who kill their children while estranged from their husbands, and women frequently experience this murderous impulse, the only novel I know of where these fantasies are openly described is *The Fire-Dwellers*, by Margaret Laurence. On the other hand, a red thread (an amulet against Lilith) mysteriously appears in *Disturbances in the Field* by Lynn Sharon Schwartz, when the new mother suffers a post-partum depression and is unable to return to her musical career.

[74]Virginia Woolf, "Professions for Women," in *The Death of the Moth and Other Essays* (New York: Harcourt Brace Jovanovich, and London: The Hogarth Press, 1970), pp. 236-238. Copyright © the author's Literary Estate, and reprinted by permission.

[75]Joshua Trachtenberg: *Jewish Magic and Superstition* (Philadelphia: Meridian Books/Jewish Publication Society of America, 1961), p. 43.

[76]Ginzberg: *The Legends of the Jews*, Vol. IV, pp. 130-131.

CHAPTER V

CAST OUT AND REDEEMED

While we have repeatedly seen that there is a psychological need to know and integrate Lilith as both the personal and collective feminine shadow, the primary and traditional patriarchal mode for dealing with her has been to suppress or cast her out.

SUPPRESSION AND DENIAL

In ancient times it was believed that Lilith's power could be trapped under an inverted bowl on which an appropriate magic formula had been written.[77] Babylonian bowls (see figures 19 and 20) from 600 AD picture Lilith heavily bound in chains for iron is the traditional material for binding demons. (See also figure 17 for an illustration of this.) The following incantation is designed to suppress her:

> Bound is the bewitching Lilith with a peg of iron in her nose; bound is the bewitching Lilith with pinchers of iron in her mouth; bound is the bewitching Lilith . . . with a chain of iron on her neck; bound is the bewitching Lilith with fetters of iron on her hands; bound is the bewitching Lilith with stocks of stone on her feet.[78]

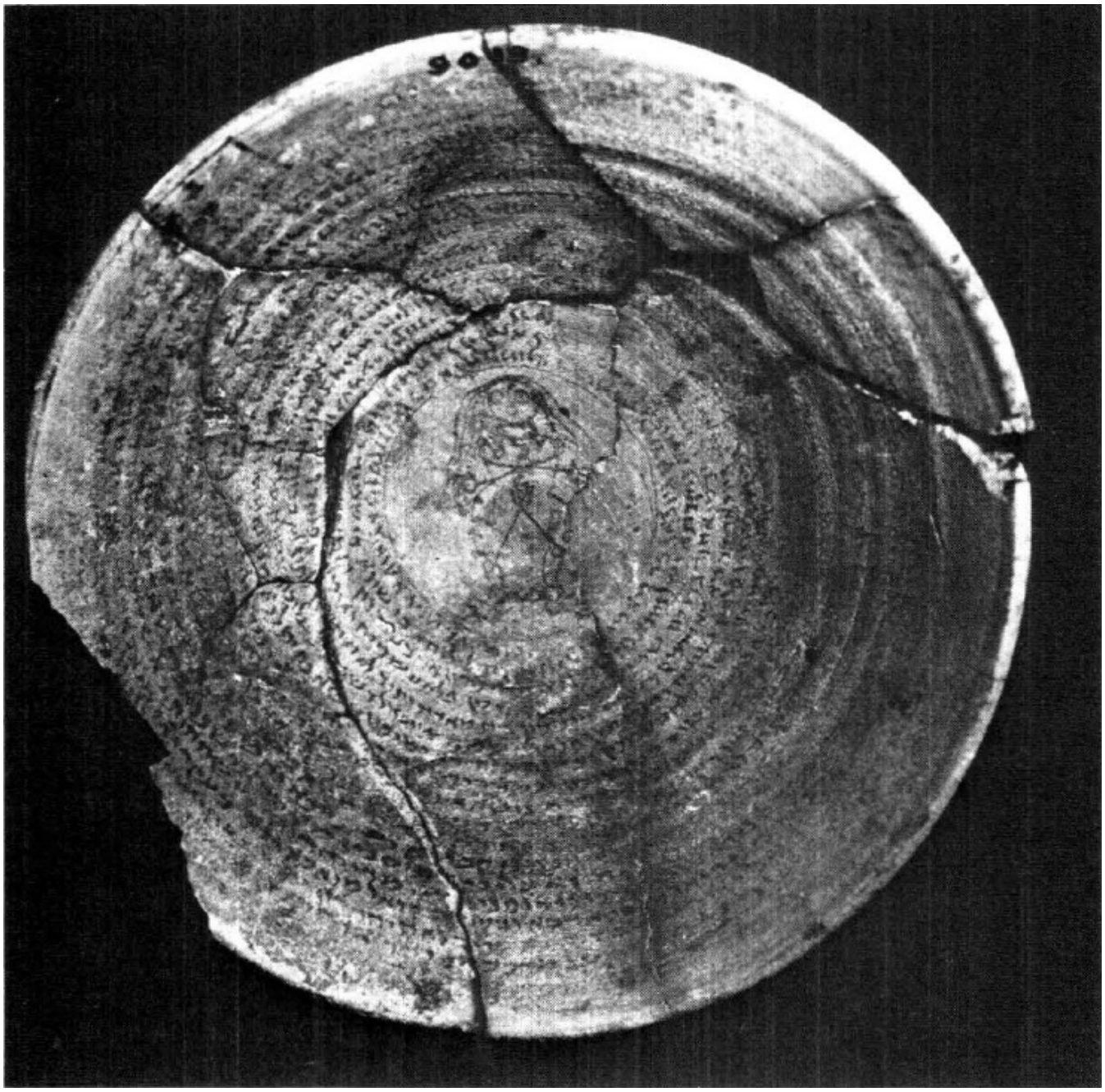

Figure 19. An Aramaic incantation bowl from Persia, with Lilith in the center, naked and with hair streaming down her back. (Reproduced by permission of The University Museum, University of Pennsylvania.)

Other Babylonian bowls carry divorce writs casting Lilith out:

> Thou Lilith of the desert, thou hag, thou ghoul ... naked art thou sent forth, unclad, with hair disheveled, and streaming down your back.[79]

An array of powerful forces are called upon to help cast Lilith out:

> Be informed herewith that Rabbi Joshua bar Parahia has sent the ban against you ... A divorce-writ has come down to us from heaven. Thou Lilith ... Hag and Snatcher, be under the ban. A divorce-writ has come for you from across the sea . . . Hear it and

depart ... You shall not argue or appear ... either in a dream by night or in slumber by day because you are sealed with the signet of El Shaddai, and with the signet of the House of Joshua bar Parahia and by the Seven that are before him . . . Thou Lilith . . . Hag and Snatcher, I adjure you by the Strong One of Abraham, by the Rock of Isaac, by the Shaddai of Jacob, by Yahweh his name ... by Yahweh his memorial . . . turn away from [this house] ... Your divorce and separation .. . sent through holy angels . . . the Hosts of fire in the spheres, the Chariots Panim before his standing; the Beasts worshipping in the fire of the throne and in the water Amen, Amen, Selah, Halleluyah![80]

Figure 20. Aramaic incantation bowl with a rather forlorn looking Lilith in the center, sixth century. (Reproduced by permission of The University Museum, University of Pennsylvania.)

In folklore too, there are drastic attempts to cast Lilith out. Typical of these is a terrifying tale of Lilith in her guise as an owl (see figure 21 on page 96), collected by the brothers Grimm:

Many hundreds of years ago a horned monster lost its way. It was an owl with sharp talons and two tall, feathery horns, one above each eye. Spotting an open barn door, in a quiet forest, the creature flew inside and perched on a rafter to spend the night.

Bright and early the next morning the farmer came in to milk the cows. But catching sight of the monster, he race outside, terrified. He screamed to his neighbors for help. They all came running, armed with pitchforks and scythes. One look at those huge, foreboding eyes, however, froze them in their tracks.

So the farmer sent for the man known as the bravest and strongest in the entire village. "Have courage," the fearless one assured them. "It will not stare at us much longer!" And he pranced into the barn as if he were going to gather the morning eggs, sitting primly in their little nests.

But he saw those eyes big as saucers and just as unwavering, those feathered horns rising on the monster's head like the horns of some demon from the underworld. The rescuer reached no further than the fifth rung of the ladder. He half-slid, half-fell to the ground and sped out of the barn.

The villagers were in a frenzy. Their best man had just run away. The creature threatened to destroy them all. Finally, the two burgomasters proposed that everyone contribute enough money to pay the owner for his barn and all his hay, corn, and animals inside.

The next morning, where the barn had once stood, nothing but grey ashes remained.

And the owl was no more.[81]

Ich Fyrcht
den Tag

Figure 21. Lilith as the screech owl or winged night demon. As the Sun, Lilith's original enemy, rises behind her, she glances at the inscription which reads, "I dread this day." A German print by Johann Wechtlin, entitled "Allegory with an Owl," c. 1530. (Courtesy of the Fogg Art Museum, Harvard University, Cambridge.)

While this European fairy tale leaves the ultimate effects of suppressive action to the imagination, the following Hasidic tale of an attempt to obliterate Lilith and Samael more fully describes the awesome consequences of such action:

> Rabbi Joseph de la Reina of Safed who was versed in the skills of the practical Kabbalah resolved to bring the redemption and remove the rule of wickedness, Lilith and Samael from the earth. He was warned against his purpose by the prophet Elijah, and the Angels Sandalaphon, Ackhtariel and Matatron repeatedly. Finally, when they realized that their warning was to no avail, the angels informed Rabbi Joseph that Samael and Lilith had taken the form of two black dogs. They instructed him to take extreme precaution, to utter certain prayers, and to offer Samael and Lilith no food or drink whatsoever.
>
> When all that was asked was done, and Lilith and Samael were captured, Rabbi Joseph and his band approached Mount Seir where the Evil Ones were to be destroyed forever. Rabbi Joseph took a pinch of frankincense and smelled it. Samael said: "If you do not give me any food, let me at least sniff at a little of this frankincense of yours."
>
> Then Rabbi Joseph stretched out his hand and gave him a few grains of the frankincense he had; and Samael blew a spark of fire from his mouth and burned the incense while Rabbi Joseph was still holding it.
>
> The vapor entered Samael's nostrils and he snapped the bonds that held him. Two of the disciples died at once, two went out of their minds, and Rabbi Joseph remained alone with a single disciple, weary and exhausted and astonished. He did not know that he had risked his soul when he gave incense to the demon who turned it to vapor, and thus, Rabbi Joseph unwittingly was engaged in idolatry, thereby bringing all the holy forces to naught.
>
> Rabbi Joseph ended his days married to the malicious Lilith. He polluted himself in every way possible using the holy Names and other Names and conjurations that he knew in order to do evil.[82]

REDEMPTION

Since drastic suppression of Lilith brings devastation, how then is she to be dealt with? Surprisingly, there is a fifteenth century text which is a magical incantation to bring a beautiful maiden *into* a bedroom. While Igrath is not precisely Lilith, we can, nevertheless, learn something about how to deal with female sensuality from this text. The incantation respectfully acknowledges the female demonic power, and the detailed formula suggests the high level of consciousness necessary for a successful encounter with her.

> I adjure you Igrath daughter of Mahalath, Queen of the demons, with the strong and terrible Name, with the name of the holy angels, and with the name of Bilar the heroic, King of the demons, that you send me ... the beautiful maiden from among your maidens who follow you, whose number is like the number of days of the year, and with the name Metatron and Sandalphon, AAA NNN SSS.

> And this must be done either on the eve of Sunday or on the eve of Wednesday. And one must have a separate room, and a clean white bed and clothes, and the room and the bed should be fumigated with aloe wood. And the knowledgeable will understand.[83]

The following Hasidic tale illustrates that even when the ultimate goal is to keep from being possessed by Lilith, one must first call her in and know her consciously through questions. Only then can one be free of her:

> A man of whom Lilith had taken possession traveled to Neskhizh, where he wanted to beg Rabbi Mordecai to free him. The rabbi divined that this man was on the way to him and gave orders throughout the city to have all doors closed at nightfall, and to admit no one. When the man reached the city at dusk, he could not find a lodging, and had to lie down on some hay in a loft. Instantly Lilith appeared and said: "Come down to me."
>
> He asked: "Why do you want to do that? Usually it is you who come to me."
>
> "In the hay, on which you are lying," she replied, "is an herb which prevents me from coming near you."
>
> "Which is it?" he asked. "I shall throw it away and then you will be able to come to me."
>
> He showed her one herb after another, until she said: "That's the one!" Then he bound it to his breast and was free.[84]

The well known folktale of "Haninah and the Frog" illustrates the theme of redemption through careful conscious awareness and knowledge of Lilith. The tale begins with the words: A true story.

> When the rich and pious father of Rabbi Haninah was old and about to die, he instructed his son to go, after the seven days of mourning, to the market. There, he told Rabbi Haninah, he was to buy the very first thing he saw even if it was very dear. If it was a living thing he was to keep and care for it, for something good would come of it. But the father did not tell his son what this would be. Rabbi Haninah did as his father asked. After his father died and after the seven days of mourning, he went to the market and bought the first thing he saw—a very costly silver box. In the box he found a second box, and in that one there was a frog. Haninah gave the frog food and drink and cared for it. When the frog grew too big for his box, Haninah built a cabinet for it. Because Haninah did not stint on food or drink, the frog soon outgrew the cabinet and Rabbi Haninah built a room for it so the frog would be comfortable. He gave the frog the very best and finest foods, until he had spent all he possessed. Haninah and his wife then went into the frog's room and said, "Dear friend, to our great sorrow we can no longer keep you for we have nothing left." The frog replied, "Dear Haninah, do not grieve. Since you have been feeding me and taking care of me all this time, you can now ask something of me. Just tell me what your heart desires, and you shall have it." Haninah said, "The only thing I desire is to learn the entire Law." The frog wrote down several charms on a piece of paper and told Haninah to swallow it. He did, and promptly knew the entire Torah and the seventy languages. He could even understand the speech of beasts and birds. The frog then gave Haninah's wife her reward. He took them to the Forest of Trees, and called forth an endless number of birds and beasts. These he instructed to bring as many jewels and pearls as they could

> carry. In addition they were to bring all kinds of healing roots and herbs. Then the frog taught Rabbi Haninah and his wife the uses and secret curing formulas for each of the herbs and roots.
>
> When the frog was about to depart, he said, "May the Good Lord bless you and be good to you for all the work and trouble you had with me. Although you did not question who I am, I will tell you the secret: I am the son of Adam and Lilith, conceived during the one hundred and thirty years that Adam separated from Eve."[85]

As in the story of Sariel, Lilith's son via Asmodai, enlightenment comes from energetically, intentionally, taking in and caring for this offspring of Lilith. The Talmud (B. Bab. Bath. 73 a-b) also tells of Hormin, yet another son of Lilith's, who was put to death by the house of government of the demons because he, like the frog, revealed secrets to human beings.

The biblical story of the Queen of Sheba's encounter with Solomon offers a paradigm that enables women to become conscious of Lilith in their nature and to develop a relationship to the wise king within. "And when the Queen of Sheba heard of the fame of Solomon concerning the name of the Lord, she came to prove him with hard questions." (I Kings 10:1).

Kluger[86] translates the Hebrew words to mean that Sheba in a Lilith-like manner came to tempt Solomon, and test him with hard questions and riddles. According to Jewish legend, the riddles which the Queen of Sheba posed to Solomon are a repetition of the words of seduction that Lilith used with Adam.[87] The Bible continues: "And when Sheba was come to Solomon she spoke with him of all that was in her heart. And Solomon told her all her questions; there was not anything hid from the king, which he told her not." (I Kings 10:3).

It is because the Queen of Sheba consciously lives out her Lilith nature by seeking Solomon out and tempting or testing him, and because she fully opens her heart to him, that she is able to receive his wisdom inside herself.

> And she said to the King:
>
> 'It was a true report that I heard in mine own land of thine acts, and of they wisdom. Howbeit I believed not the words, until I came, and mine eyes had seen it; and, behold, the half was not told me; thou hast wisdom and prosperity exceeding the fame which I heard. Happy are thy women, happy are these thy servants, that stand continually before thee and hear thy wisdom.' (I Kings 10:6-9).

Again, it is this Solomonic wisdom, mirroring the woman's divine and demonic nature, that redeems Lilith. She cannot be cast out; instead, she must be called in and known consciously.

The reason for the need for a full encounter between the forces of masculine and feminine consciousness is expressed in the lysis of the story of Lilith and Adam:

> It is said that soon after Lilith left Adam he stood in prayer before his creator and said: 'God of the World, woman that you gave me has run away from me.' Immediately God, the Holy One, dispatched the three angels, Sanvai, Sansanvai, and Semangelof to bring her back. They caught up with her in the desert near the Red Sea. 'Return to Adam without delay,' the angels said, 'or we will drown you!' Lilith asked: 'How can I return to Adam and be his woman, after my stay beside the Red Sea?' 'It would be death to refuse!; they answered 'How can I die,' Lilith asked again, 'when God has ordered me to take charge of all newborn children: boys up to the eighth day of life, that of circumcision; girls up to the twentieth day. Nevertheless,' she said, "I swear to you in the name of God, El, who is living and exists, that if ever I see your three names on

likenesses displayed in an amulet above a newborn child, I promise to spare it.' To this day they agreed; however, God punished Lilith by making one hundred of her demon children perish daily, and if Lilith could not destroy a human infant, because of the angelic amulet, she would spitefully turn against her own.[88]

Figure 22 shows a popular amulet against Lilith with the likenesses of God's three angels repeated twice. Those on the left are clearly birdlike. Figure 23 also depicts the three angels as birds above an unusually bald Lilith. Jung notes that "angels are really birds ... and that in the Jewish tradition angels are masculine. The symbolism of the three angels is important because it signifies the upper aerial, spiritual triad in conflict with the *one* lower, feminine power."[89]

The Zohar outlines the terms of the power struggle between Lilith and God:

> And what sort of souls are these which are so violently despoiled and taken away? There is a mystery behind this. They are the souls still at the breast. The Holy One, seeing that should they continue in this world they would lose their sweet savour, their aroma of purity, and, as it were, turn sour like vinegar, gathers them in their infancy while their savour is still sweet, and allows them to be wrenched away by that "maidservant," namely Lilith [96b] who, when they have been delivered into her power, gloatingly carries them away to other regions. Do not imagine that had they not been removed they could have done any good in the world. For therefore it is written, "If she (the soul) pleases not the master," that is, the man in whom it is lodged will cause it to turn sour in course of time. Such a one is wrenched away, but no other. Yet, on the other hand, it does not mean that the Holy One has pre-ordained such a soul to be under the domination of impurity from the very day of her creation. Not at all! For in the revolution of the wheel, when the soul gives forth a good savour, "shall he let her be redeemed," namely, the Holy One will redeem her from her sore bondage and raise her unto the highest heights to be with Him. And it should not be imagined that because she had been once purloined by the impure power the Holy One will condemn her perpetually to enter into the bodies of pious Gentiles or scholarly bastards. No! "To sell her into a strange nation, he shall have no power." She will re-enter into the body of an Israelite and not into a stranger. And when she shall be redeemed from the bondage of the "wheel of impurity," "she shall not go out as the menservants do," but receive her crown with uplifted head. Nor is one to imagine that the "side of impurity" has put the soul in the child: for the impure power only snatched, as it were, at the soul and played with it until it entered into the body of that child. But the impure power visits the child occasionally and longs to possess his body. After some time the Holy One takes into His own guardianship the soul, and the evil power attains mastery over the body. But eventually body and soul become the possession of the Holy One (in the Resurrection). (Zohar II 96a-b)

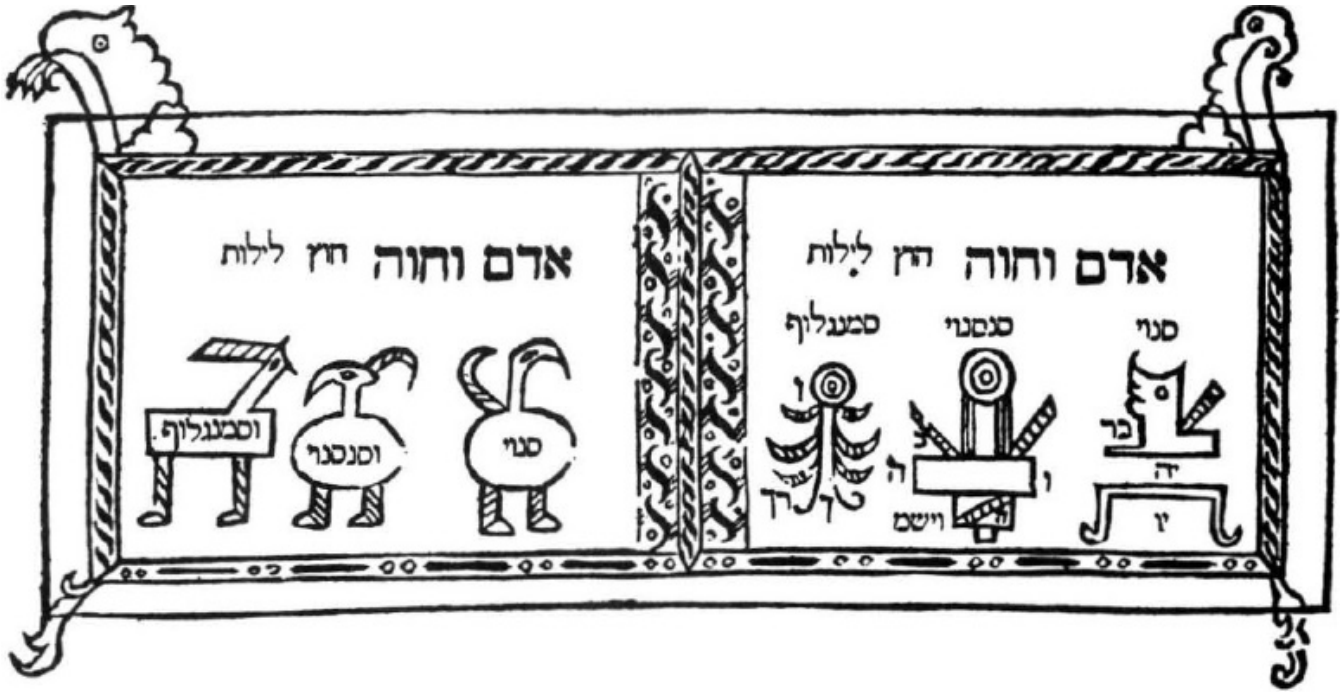

Figure 22. A medieval amulet against Lilith showing the three angels, Sanvai, Sansanvai, and Semangelof twice. Above the angels in both compartments are the words, "Adam, Eve, away from Lilith." Beside the angels' names, in the right compartment, are several magical words, such as *chai,* the Hebrew word for life. The text above the diagram lists the names of the seventy angels, and below the diagram are incantations to Lilith. (From Sepher Raziel, an 11th century Kabbalistic work. printed in Amsterdam in 1701.)

בשם שדי
יה
אדם
ט
וחוה
ל
כסדנסא
שלומי אלבן
צורי שדי
מגן
ה
חוץ
מ
לילית
דוד
ארגמן לנוקו
אשבעית
אדם וחוה לזוץ לילית
סנוי
סנסנוי
סחנגלף
יאהו
באל
שדי
זלה
יאהדונהי
חוה
לילית
תורתיכו

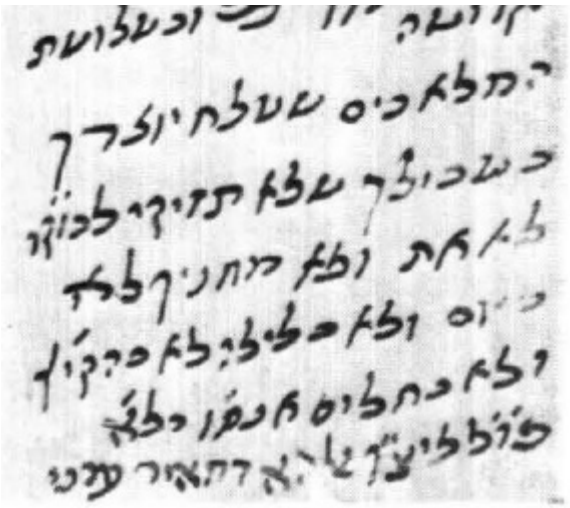

Figure 23. A parchment amulet showing the three angels Sanvai, Sansanvai, and Semangelof, above an unusually bald Lilith. (Courtesy of the Sir Isaac and Lady Edith Wolfson Museum Collection, Jerusalem.)

So these infant souls that would otherwise sour and become vinegar are in the keeping of Lilith for but a turn of the wheel, and then they are redeemed by God.

But, one asks, how do these soured and flawed souls come into being anyway? The answer stems from the time when Cain killed Abel and Adam separated from his wife for 130 years and had intercourse with Lilith. giving birth to the "plagues of mankind" or even from earlier, when it said, that:

> Eve bore Cain from the filth of the serpent Samael, and therefore from him were descended all the wicked generations, and from his side is the abode of spirits and demons. Therefore all spirits and demons are half of the class of human beings below and half of the class of angels above. So, too, those that were born from Adam afterwards were half of the lower and half of the upper sphere. After these were born from Adam, he begat from those spirits daughters with the beauty of the heavenly beings and also with the beauty of the lower beings, so that the sons of God went astray after them. One male came into the world from the side of the spirit of the side of Cain, and they called him Tubal Cain. A female came with him who was called Naamah (or Lilith the Younger) from whom issued other spirits and demons; these hover in the air and tell things to those others below. This Tubal Cain produced weapons of war, and this Naamah clung to her own evil side, and she still exists, having her abode among the waves of the great sea. She goes forth and makes sport with men and conceives from them through their lustful dreams. From that lust she becomes pregnant and brings forth further species in the world. The sons whom she bears from human beings show themselves to the females of mankind, who become pregnant from them and bring forth spirits, and they all go to the ancient Lilith, who brings them up. She goes out into the world and seeks (77a) her little ones, and when she sees little children she cleaves to them in order to kill them and to insinuate herself into their spirits.

Figure 24. A protective amulet (Kurdistan) against the Evil Eye and the dangers of Lilith in childbirth. God is invoked by the eight letter Name and the twenty-two letter Name. Psalms 121, which says that the sun shall not smite them by day, *nor the moon by night,* and Genesis 49:22: which says that Joseph is a fruitful vine, are also inscribed here. (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

Figure 25. A protective amulet from Kurdistan. God is invoked by the name Ehyeh and the twenty-two letter Name, as are various angels, including Sanvai, Sansanvai, and Semangelof. Lilith, the first Eve, is then brushed aside and in the name of more angels, as well as that of Rabbi Meir, health is requested, with particular effectiveness against the dangers of childbirth. (From *Hebrew Amulets* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

There are, however, three holy spirits which fly in front of her and take that spirit from her and set it before the Holy One, blessed be He, and there they are taught before Him. Thus they guard that child and she cannot hurt him. But if a man is not holy, and draws upon himself a spirit from the unclean side, she comes and makes sport with that child, and if she kills him she enters into his spirit and never leaves it. You may say: What about those others whom she has killed, although the three angels confronted her and took from her their spirits? Since they were not on the side of uncleanness, why had she power to kill them? This happens when a man does not sanctify himself, but yet does not purposely try to defile himself nor actually do so. In such cases she has power over the body but not the spirit. Sometimes it happens that Naamah goes forth to have intercourse with men and a man is linked with her in lust, and then suddenly wakes and clasps his wife though his mind is still full of lust of his dream. In that case the son so born is of the side of Naamah, and when Lilith goes forth she sees him and knows what has happened, and brings him up like the other children of Naamah, and he is often with her, and she does not kill him. This is the man who receives a blemish on every New Moon. For Lilith never gives them up, but at every New Moon she goes forth and visits all those whom she has brought up and makes sport with them: hence this man receives a blemish at that time. These things King Solomon revealed in the book of Asmodai, and we find therein a thousand and four hundred and five manners of defilement which can affect mankind. Alas for mankind that they close their eyes and observe not nor take any heed how they are preserved in the world! Counsel and healing are before them but they heed not, for they cannot deliver themselves save by the counsel of the Torah, as it is written: "Ye shall sanctify yourselves and ye shall be holy, for I am the Lord your God." (Zohar III 76b-77a)

Figure 26. An amulet from Persia for use in childbirth against the dangers of Lilith and against the Evil Eye. Psalm 67, a song in praise of God, and the three angels, Sanvai, Sansanvai, and Semangelof, are invoked. (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

Figure 27. A Kabbalistic amulet replete with angels' names that are occasionally repeated. God is invoked by the Tetragrammaton, as Shaddai, by the eight-letter Name, and by the fourteen-letter Name, and the magical squares are used. The amulet is generally benedictory, invoking Psalm 121 and the three angels as protection against Lilith for women in childbed. Its origins are unknown. (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

The three holy spirits who fly in front of Lilith are none other than the three angels dispatched by God to attempt to bring Lilith back after her flight from Adam. In terms of feminine individuation, it is important to note that Lilith's power is equal in the sense of impasse to the forces of Yahweh. The encounter between Lilith and the three angels ends in an everlasting draw between upper and lower, and masculine and feminine powers. It is as though Lilith, as God's dark, avenging anima, and the flame of the revolving sword, retains much of the ancient Goddess' power over childbirth, life, and death.

A similar encounter between masculine and feminine, and upper and lower forces, occurs in the following tale:

Figure 28. Lilith's realm of Zamargad is mentioned on this amulet from Morocco. Psalm 91:11, which says, "He will give His angels charge over there," and the magical name of God, Shaddai, as well as the Tetragammatron, is invoked as a watchful guard for the wearer against the diminishment of the moon Note the two crescent moons at the bottom. The other two crescent moons have been lost. (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

Figure 29. The reverse side of figure 28. The inscription on the back of the amulet says, "In the name of Kuzer, a fourteen-letter name, Yah, you will protect the bearer of this amulet from *Shiddim,* from spirits, from *Lilim,* and from every evil thing Evermore, Selah, forever, Amen." (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

Figure 30. This Persian amulet is inscribed, "amen, Evermore, Selah, forever. Blessed be His glorious Sovereign Name for ever and ever Amen. So may it be." Psalm 121 and Proverbs 3:8, which says, "It shall be health to thy navel," is invoked to protect against Lilith in childbirth. (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

Figure 31. This Persian amulet invokes the forty-two letter Name of God, as well as the three angels, Sanvai, Sansanvai, and Semangelof, to protect women in childbirth. (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

Figure 32. Using the Monogrammaton, and the Trigrammaton, and Psalm 121, the inscription on this amulet from Kurdistan invokes God's protection against Lilith in childbirth. (From *Hebrew Amulets,* by T. Schrire, Routledge & Kegan Paul, London, 1966. Used by permission.)

צא אתה
וכל העם אשר
ברגליך

צא אתה
וכל העם אשר
ברגליך

Figure 33. Women who were not able to afford silver or metal amulets frequently had magic circle amulets chalked on the walls or the floor of the room in which they gave birth. Both of these circles contain the words Adam, Eve, Lilith, the first Eve, Sanvai, Sansanvai, and Semangelof, the fourteen-letter Name, Psalm 91:11, Amen, Selah, and the forty-two letter Name. Outside the circle are the names of the four rivers of Paradise. Triangles are used, intersecting in the top circle. One triangle is on top of the other in the circle at the bottom. It was believed that by gradually reducing the size of the individual words in an incantation, the evil spirit would be eased out of its victim, and its influence would be reduced as the words, themselves, became diminished. (From *Sepher Raziel,* an 11th century Kabbalistic work, published in Amsterdam in 1701. Courtesy of The Library of the Jewish Theological Seminary of America.)

> Once upon a time, the prophet Elijah was walking along the road when he encountered the wicked Lilith accompanied by all her gang.
> 'Whether away, foul creature,' he demanded, 'thou and all thy foul gang?'
> 'Sire,' she replied. 'I am off to the house of Mistress X who is expecting a child. I am going to plunge her into the sleep of death, take away her babe, suck its blood, drain its marrow and seal up its flesh.'
> 'Nay,' cried the prophet. 'By the curse of God thou shalt be restrained and turned to dumb stone!'
> 'Not that!' implored the hag, 'For God's sake, release me from that curse, and I will flee; and I will swear unto thee in the name of Jehovah, God of the armies of Israel, to forgo my intent against yon woman and her child. Moreover, whenever in future men recite my names, or I see them written up, neither I nor my gang shall have power to harm or hurt. And these be my names:
>
> > Lilith, Abitr, Abito, Amorfo, Khods, Ikpodo, Ayylo, Ptrota, Abnukta, Strine, Kle Ptuza, Tltoi Pritsa.'[90]

Gaster points out that each of these names for Lilith describes a different aspect of the demonic feminine quality. (See figures 24-33.) Ikpodo and Ayylo mean swift flying and storm wind, and refer to the harpies of classical mythology. Strina is a corruption of *Strega,* the Greek *strix* for screech owl; their name for the child-stealing witch, Amorpho, means unshapely and ugly, while Khods means winged one, Abnukta nocturnal, and Kle Ptuza means female childstealer. Again we see that Lilith cannot be banished, even by God, but she can be held off by a full and conscious knowledge and understanding of her dark feminine nature.

One senses that consciousness *both* of the names of the three angels of God, and of the many names of Lilith are necessary to protect a woman from Lilith's destructive powers. An old Babylonian manuscript offers these safeguards against Lilith: place a needle close to the wick of a lamp, or place a measure for wheat in the room of the parturient woman who is to be protected from Lilith.[91] These sewing, measuring tools invoke Marie-Louise von Franz's remark that "... the mystery of giving birth is basically associated with the idea of spinning and weaving and complicated feminine activities consisting of bringing together natural elements in a certain order."[92] Recounting the many names of Lilith, that is, consciously experiencing her in her myriad forms, seems part of the process of giving birth to the feminine Self.

A pregnant woman, on the eve of her due date, was seized with a powerful sexual desire. She approached her husband, but he, fearful of harming the baby, would not have intercourse with her. The woman dreamt that a larger than life, wildly beautiful woman was making love to her so sensuously that she was racked by a powerful orgasm. The woman awoke, and realized that the contractions of the orgasm had become the early labor pains.

Similarly, a woman colleague told me that when she began writing about "her Goddess," she was filled with sexual desire and had to lie down on the floor of her office and masturbate before she could continue her opus. More recently, I have heard similar tales from women authors who are not writing about the Goddess at all, but are simply writing, or expressing *themselves.*

LILITH AND THE SHEKHINA

> (God the) King has dismissed the Shekhina and put the handmaid Lilith in her place. This handmaid, Lilith, will one day rule over the holy land below as the Shekhina once ruled over it, but the Holy One, blessed be He, will one day restore the Matrona to her place, and then who shall rejoice like the King and the Matrona?—the King, because he has returned to her and parted from the handmaid, and the Shekhina because she will be once more united to the King. Hence it is written: 'Rejoice exceedingly, O daughter of Zion,' etc. Observe now that it is written, 'This shall be to you a statute for ever' (Lev. XVI: 29). This promise is a decree of the King, fixed and sealed. (Zohar III 69a-b)

According to the Kabbalah, both Lilith and the Shekhina are aspects of the feminine Self. In the realm of holiness, the tenth or lowest *Sephira* is Malkuth, which is identical with the Shekhina, the Divine Matron and spouse of God. Correspondingly, the tenth or lowest *Sephira* of uncleanness is Lilith. The Zohar says that:

> . . . Before Israel went into captivity, and while the Shekhina was still with them, God commanded Israel: 'thou shalt not uncover thy mother's nakedness' (Lev. XVIII, 7). But the children of Israel disobeyed and uncovered the nakedness of the Shekhina; thus, it is written, 'On account of your sins your mother has been put away' (Is. L, 1), i.e. for the sin of unchastity Israel has been sent into captivity and the Shekhina also, and this is the uncovering of the Shekhina This unchastity is Lilith, the mother of the 'mixed multitude.' (Zohar I 27b).

In this passage is depicted two aspects of the feminine Self: the Shekhina who is God's beloved, his indwelling feminine side, and Lilith, who is her "uncovering" or "unchastity." This uncovering of the Shekhina is interpreted as meaning that the Israelites sought other gods during early Biblical times. They worshipped idols of Asherah and Astarte, they burned incense in high places to the Goddess' son and consort Baal (c.f. 2 Kings 23:13), the women poured out libations and made cakes as offerings for the Queen of Heaven (Jer. 7:18) as they sought a feminine form of the Self.

Both Lilith and the Shekhina are essentially motherless forms of the feminine Self. They arose with the coming of the patriarchy as the embodiment of the neglected rejected aspects of the Great Goddess. Lilith is the part of the feminine that is experienced as seductive witch, outcast and shadow. The Shekhina too comes and "rests on" a man when he is separated from his wife (Zohar I 49b-50a), and she, too, is an outcast and in exile, "... hungry and weary and thirsty in the wilderness. He saw the Shekhina parched and withered and dried..." (Zohar I 23b).

Both these aspects of the exiled feminine Self were experienced by a woman analysand who had the following dream while becoming conscious of her Lilith complex: "A large, heavy,

dirty, dark skinned, derelict woman fell upon me as I emerged from a doorway. She pinned me to the ground, almost suffocating me, and would not let me up until I negotiated with her."

The dreamer had had a passionate extramarital affair in which she was identified with Lilith's actively seductive, freely choosing, unbound fiery nature. She had caused a man to leave his wife and sleep alone and then had seduced him. For months the affair remained fiery and free, but when her lover barely mentioned the demands of reality, she, suddenly and with Lilith's fiery rage, ended the affair. Within a few weeks, her fire cooled and she fell into a dark and heavy depression. She felt cold and sick, stopped bathing and wore the same clothes day after day. Then, unexpectedly, she saw her lover with his wife. He was clean and obviously happy and healthier since the end of their affair. That night she had the dream.

In dream work using active imagination, she learned that the dark, heavy, derelict woman was named Seraphina. Seraphina said she would not let the woman up unless she promised to take her home with her, bathe and anoint her, clothe her in beautiful garments, and allow her to live in her house forever. The dreamer accepted Seraphina's terms and realized she must seek the inner meaning of her great love affair, and the two began to dwell together.

Seraphina told the woman in subsequent active imaginations that she, too, had been loved, and that in fact she was named for those angels or Seraphim who "burn with the fervor of love." She said that she had been present whenever the dreamer had embraced her lover.

The Zohar says that "the higher Shekhina and the lower Shekhina will be joined in the union of male and female . . ." (Zohar I 50b). When the affair ended, Seraphina said, she was desolate. She wandered in exile, wearing the vestments of a beggar (as described in the Zohar I 23b). The Shekhina's lament at the loss of the physical embrace between male and female aspects of the Self is described in the Zohar:

> At midnight the Matronit enters that point in Zion, the place of the Holy of Holies. She sees that it has been destroyed, and the place of the house of her dwelling and her couch have been defiled. She cries and laments. She goes up and down, from the Above to the Below, and from the Below to the Above. She looks at the place of the Cherubim. She cries with a bitter voice and lifts up her voice and says: 'My couch, my couch! O house of my dwelling!' About this place it is written, 'On my bed at night I sought Him whom my soul loveth, I sought Him but I found Him not' (S. S. 3:1). 'My bed, couch of the Matronit!' She keens and cries and says: 'My couch! Place of my Temple! Place of fine pearls on the Curtain! Cover of the Holy Ark, which was studded with two thousand myriads of precious stones, row after row, line after line facing each other! Rows of pomegranates were arranged upon you on four sides. The world existed for your sake. In you the Master of the World, my Husband, would come to me, and lie between my arms, and everything I would ask of Him He would do. At this time He would come to me, put in me His dwelling, and play betwixt my breasts. My couch, my couch! Don't you remember how we would come to you in joy and with a happy heart, and those young maidens would come to meet me, beating their wings in joy to receive me? The dust in you would rise from its place! And see how the Ark of the Torah which was here has been forgotten! From here did nourishment go out to the whole world, and light and blessings to all. I am looking for my Husband, but He is not here. I am looking in every place! At this time my Husband would come to me, and around him many pious youths, and all those maidens were ready to receive Him, and we would hear from afar the sound of a pair of bells tinkling on His feet so that I should hear His approach even before He came to me. All my maidens praised and hailed before the Holy One, blessed be He.

> Thereafter each went to the place of his seat, and we remained alone. We embraced with kisses of love. My Husband, my Husband! Where did you go? Now is the time when I would see You. I am looking in every place, but You are not here. Where shall I look for You, where shall I not search for You? This is Your place, this is the time for You to come to me. Behold I am here! Have You forgotten me? Don't You remember our days of love when we were lying in tight embrace and Your image impressed itself upon me, and my image impressed itself upon You, like this seal which leaves its impress upon a sheet of writing? Here I left my image upon You so that You play with my image while I am in the midst of my hosts.'
>
> She bursts forth weeping and cries: 'My Husband, my Husband! The light of my eyes has become dark! Don't you remember how You stretched forth Your arm under my head, and I enjoyed Your strength, and Your right arm embraced me in love and with kisses, and You vowed to me that You would never forsake my love?'[93]

Several weeks after the active imagination in which Seraphina described her desolation and exile the woman again dreamt of Seraphina. Now she was a wise woman and oracle, dressed in a rich heavenly blue robe and seated upon a throne in an underground realm which she ruled. In this dream the Shekhina and Lilith aspects of the dreamer had come together and been transformed into a powerful image of the feminine Self.

Lilith is that part of the Great Goddess that has been rejected and cast out in post Biblical times. She represents the qualities of the feminine Self that the Shekhina alone does not carry. The first of these qualities is lunar consciousness, which is a connection to the cycles of waxing and waning: life death, and rebirth; and the Goddess as maiden, mother, and crone. Lilith the Younger is Naamah, the maiden and seductress. Lilith the Ancient One is child killer, hag and snatcher, while Lilith, herself, is the "mother of the mixed multitude." the Goddess of Life and Death, and the flame of the revolving sword.

The second rejected quality of the Goddess that Lilith represents is the body—instinctuality, and sexuality. In patriarchal times, woman is seen as vessel and mother, her sexuality is limited to the proscribed marital embrace, or idealized and spiritualized into Virgin and "Spacious as the Skies." Lilith is neither. She is whore and earth. Her sexuality belongs to herself and to the Goddess.

Third, both Lilith and the Shekhina represent the rejected Goddess' quality of prophetic inner knowledge and experience over logic or law. Because Lilith wanders in the footsteps of the flock as the darkest shadow of the Self, she is directly felt and experienced within oneself, unmediated by word or law. Lilith knows the magic name of God, and dares to use it in her flight from Adam. Lilith is a younger aspect of the Goddess and does not have to wrest the power of the word from the father Gods. She already knows it.[94]

The fourth and final feminine quality carried by Lilith is that of God the mother and creatix, in addition to God the father and creator. In this sense, Lilith is *Adamah,* the feminine red mother earth of woman's nature. She is the part of the feminine Self that modern woman needs to reconnect with in order to no longer be a spiritual outcast. Lilith can help women remember that:

> There was a time when you were not a slave, remember that. You walked alone, full of laughter, you bathed bare-bellied. You say you have lost all recollection of it, remember ... you say there are no words to describe it, you say it does not exist. But remember. Make an effort to remember. Or, failing that, invent.[95]

[77]Theodor H. Gaster, *The Holy and the Profane* (New York: William Morrow & Co., 1980), p. 27.

[78]Patai: *The Hebrew Goddess,* p. 217. Used by permission.

[79]Gaster: *The Holy and the Profane,* p. 27.

[80]Patai: *The Hebrew Goddess,* p. 213. Used by permission.

[81]See "The Owl," in *Riding the Nightmare* (New York: Atheneum, 1978), by Selma Williams and Pamela J. Williams, pp. 73-74. Used by permission.

[82]Two versions of this tale are told by Micha Joseph Ben Gorion, in *Mimekor Yisrael* (Bloomington and London: Indiana University Press, 1976), Vol. II, pp. 837-852. This is my own shortened version of it.

[83]Patai: *The Hebrew Goddess,* p. 224. Used by permission.

[84]See Martin Buber's "Lilith," in *Tales of the Hasidim* (New York: Schocken Books, 1948), Vol. II, p. 166.

[85]The Mayse Book version of this story appears in *Great Works of Jewish Fantasy and Occult,* pp. 437-445. Another, wherein a scorpion is substituted for the frog. appears in *Mimekor Yisrael,* Vol. III, pp. 1112-1122 (See footnote 82).

[86]Kluger: *Psyche and Bible,* p. 94.

[87]Gershom Scholem: *Kabbalah* (New York: Quadrangle, 1974), p. 358.

[88]See "Alpha Beta Ben Sira," in *Otzar Midrashim* (New York: J. D. Eisenstein, 1915), edited by J. D. Eisenstein, Vol. I, pp. 46-47.

[89]Jung: *Symbols of Transformation,* pp. 248 ff.

[90]Gaster: *The Holy and the Profane,* p. 22.

[91]Patai: The *Hebrew Goddess,* p. 229.

[92]von Franz: *The Feminine in Fairy Tales,* pp. 38-39.

[93]Patai: *Gates to the Old City,* pp. 450-452. Used by permission.

[94]Perhaps it was handed down to her by her ancient ancestress, Isis, who used her serpent power to wrest it from her father, Ra. This was a loving suggestion from Beverley Zabriskie, who writes so knowingly of Isis. (Unpublished thesis, C. G. Jung Institute, New York. 1980.)

[95]Monique Wittig: *Les Guérillères* (New York: Bard Books, 1969), p. 89.

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Lilith's Cave: Jewish Tales of the Supernatural. Selected and retold by Howard Schwartz. San Francisco: Harper & Row, forthcoming 1987.

Gates to the New City: A Treasury of Modern Jewish Tales. Edited and with an introduction by Howard Schwartz. New York: Avon, 1983.

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Lilith, a long haired she demon of the night, flies through Sumerian, Babylonian, Assyrian, Canaanite, Persian, Hebrew, Arabic, and Teutonic mythology. It is said that Adam's original consort was Lilith, and she represents the first Eve, or the woman who tempted Adam with the apple from the Tree of Knowledge. Lilith is many things—she is seductress, child-killer, an evil energy. Lilith is also one of the essentially motherless forms of the feminine Self, and arose as an embodiment of the neglected and rejected aspects of the Great Goddess. Lilith is Adamah, that part of the Self today's women need to reconnect with in order to no longer be spiritual outcasts.

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> —Howard Schwartz, editor
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